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By Matt Sussman

P28

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Despite reforms, we have a Police Department that is under investigation by the Justice Department and FBI and struggling to overcome credibility and morale problems.

EDITOR'S NOTES

By Tim Redmond
tredmond@sfbg.com

Three weeks before the June 25-26 Pride Weekend — which is the unofficial opening of the official fall mayoral race — there are two front-runners: state Sen. Leland Yee and Sup. John Avalos.

I'm not saying either is going to win. Things change quickly in this town. We don't even know for sure if the incumbent, Ed Lee, is going to be in the final scrum.

But here's what we do know: Yee and Avalos — right now, today — are doing the things they need to do to emerge from a crowded pack. And the others are either hanging back or flailing around.

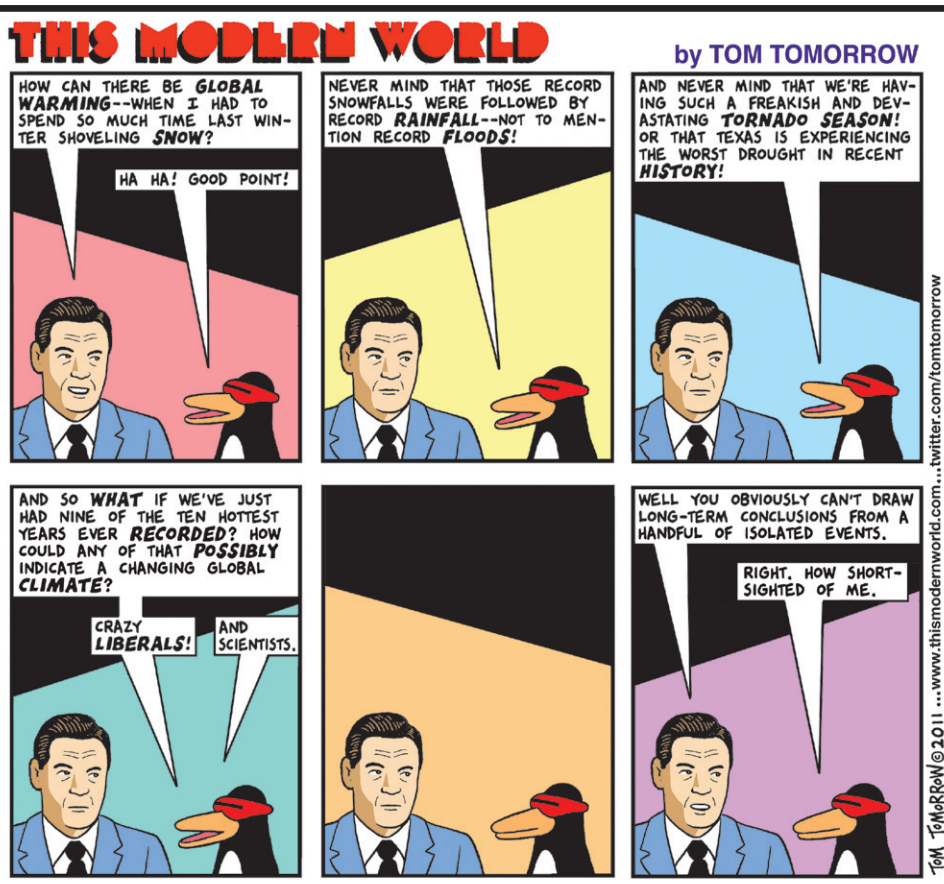
Avalos had more than 400 people at his kickoff. State Assemblymember Tom Ammiano was there to endorse him. He's got window signs all over the east side of town. He's showing momentum, energy; he's on track to solidify the progressive base and start moving west. He has agreed to cosponsor the mayor's pension reform plan (but only if SEIU Local 1021 gets the amendments the union wants).

Yee has figured out a very smart strategy: He realizes that he's already got name recognition and a west-side base, that he's never going to get the support of the Chinatown establishment (powerbroker Rose Pak hates him), and that he's one of at least five candidates fighting over the center. So he's trying to grab a share of the left.

Yee's people were thrilled that he and Avalos got the Sierra Club. The more groups that endorse the two together (in any order), the more Yee becomes associated with the progressive standard-bearer. And the more second-place votes he gets on the left. (Don't kid yourself; this race may well come down to who gets second-place votes on the left.)

And Sup. David Chiu just gave Yee a great big gift. Chiu defied every single tenant group in town and became the swing vote in favor of the

CONTINUES ON PAGE 6 ››



Don't undo ballot measures

EDITORIAL The California initiative process is broken. The state's too big, and it costs too much to gather signatures and mount a media campaign for or against a ballot measure.

But in San Francisco, the initiative process has traditionally been, and for the most part continues to be, a check on corrupt or ineffective political leaders and a chance for progressive reforms that can't make it through City Hall. That's why Sup. Scott Wiener's proposal to allow the supervisors to amend (or, in theory, abolish) laws passed by the voters is a bad idea.

Since 1968, the San Francisco voters have approved 96 ordinances; that's an average of about two a year. Obviously the pace has picked up since the 1970s. In 2008, there were eight measures approved; in 2010 there were four. The length and complexity of the ballot makes it appear that the supervisors aren't doing their work, Wiener says. He notes that when he was campaigning, one of the most common complaints was that the voters were being asked to decide too many things that should have been handled at City Hall.

Some of that is the result of an unwieldy City Charter. Benefits for police and firefighters, for example, are specified in the charter, and any change needs voter approval. Wiener's measure, aimed only at initiatives and not charter amendments, wouldn't change that situation.

But some of it relates to the political alignments in San Francisco. For much of the past decade, the supervisors and the mayor were at odds over major issues. The mayor couldn't get his (bad) proposals, like a ban on sitting on the sidewalks, through the board, and the progressives couldn't get their proposals past a mayoral veto. So both sides went directly to the voters.

That's a lot better than the paralysis we're seeing in Sacramento. At least the issues are getting decided.

And over the years, some of the most important legislation in San Francisco — growth controls, tenant protections, protections for children's programs, the city's landmark open-government law — has come through ballot initiatives. The only way public power advocates have been able to get the issue on the agenda has been through ballot initiatives.

Those were issues that generations of supervisors and mayors wouldn't take on — the developers and landlords and secrecy lobbyists and Pacific Gas and Electric Co. had too much power at City Hall. And those protections for the public, the environment, and the most vulner-

CONTINUES ON PAGE 6 ››

Waggoner for Police Commission

By Harry Britt, Matt Gonzalez, and Aaron Peskin

OPINION Given the escalating scandals in the San Francisco Police Department, the time is ripe to appoint a police commissioner who understands the recurring problems and the need for reform.

The supervisors have the opportunity to appoint such a commissioner: David Waggoner. Waggoner's extensive background in policy reform, community policing, and criminal justice issues will be a valuable asset to the commission.

Waggoner has worked as a pro bono attorney before the Oakland Civilian Police Review Board and has earned the respect and admiration of people from highly diverse political and social backgrounds. His integrity and sense of justice and fairness inspire trust and confidence — and frankly, we could use a lot more of that in this city.

Credibility with historically marginalized communities — including people of color, new immigrants, the homeless, people with disabilities and the LGBT community — is essential in developing the kind of mutual respect that makes the department's work effective or even possible. David Waggoner has that credibility.

In 2003, in response to years of strained relations between the SFPD and the community, the voters approved Proposition H. Prop. H gave the Police Commission more authority to adjudicate cases of officer misconduct and changed the makeup of the commission by giving the board three appointments to balance the mayor's four.

Despite these significant steps toward reform, eight years later we have a Police Department that is under investigation by the Justice Department and the FBI and struggling to overcome serious credibility

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EDITOR'S NOTES

CONT»

Parkmerced project. Now the tenants are pissed — and you know Yee is going to try to take advantage of it.

The frustrating part of that scenario is that Yee was never a good tenant vote when he was a supervisor. That's his Achilles' heel on the left — but it's old history, and the anger at Chiu is here today.

Would Chiu be a better mayor for tenants than Yee? Quite possibly. Is any tenant group thinking that right now? No.

Chiu's in a tricky spot. He's trying to be the centrist progressive — and that's a hard thing to sell to either the center (where he's one of five candidates) or the left (where Yee is edging him out in cozying up to Avalos).

City Attorney Dennis Herrera hasn't recovered from the political consultant lobbying mess (not a new story, he's hardly the only, or even remotely, the worst offender, but damn, it makes him look bad). Former Sup. Bevan Dufty's doing great at the candidate forums but doesn't have a breakout move. Assessor Phil Ting is awfully quiet.

It's only June. But it won't be "only" anything much longer. SFBG

BALLOT MEASURES

CONT»

able residents only survive today because they're set in law and can't easily be changed.

If Wiener's measure has been in effect a decade ago, for example, Proposition M — the 1986 law that set neighborhood planning priorities and limits on office development, would have been summarily scrapped by Mayor Willie Brown and a pro-developer board. Key rent-control laws would have been repealed or amended to death. The ban on buildings that cast shadows on parks would be gone. Killing the Sunshine Ordinance would have been Brown's first act.

Today's district-elected board is far more accountable to the voters — but there's hardly a reliable progressive majority. And the point of ballot initiatives is that you can't predict who will control City Hall next year, or in 10 years.

We don't think the initiative process in San Francisco is out of control. Sure, big money wins the day too often — but on balance, it's a check that the Board of Supervisors should leave alone. SFBG

COMMISSION

CONT»

and morale problems.

Case in point: in the last year alone, the department's credibility was undermined by a major crime lab scandal, the disclosure of Fourth Amendment violations in SRO hotels, use of excessive force on the mentally ill, and widespread withholding of evidence of officer misconduct from attorneys. These scandals resulted in the dismissal of hundreds of cases.

A number of outstanding policy issues remain in need of serious attention. In 2005, the Civil Grand Jury published a report on compensation in the Police Department, finding that officers receive greater salary increases than other city employees while San Francisco is in a state of fiscal stress. In 2007, the grand jury recommended filling significant numbers of desk jobs with civilians. When the department finally rolled out a pilot program this year, it called for only 15 civilians.

The San Francisco Police Department needs to improve its training of officers, including fostering a respect for the civil liberties that San Franciscans cherish. This should be basic to all police work. However, last year San Francisco paid $11.5 million in lawsuits because of police misconduct.

San Francisco needs police commissioners who understand the challenges of police work but who also are willing to explore the nature of endemic problems that have led to embarrassing scandals. We need commissioners who have a broader understanding of criminal justice policy and how it can be changed to promote public safety.

We join with the San Francisco La Raza Lawyers Association, Community United Against Violence, the Harvey Milk LGBT Democratic Club, and a host of other elected officials, community activists, attorneys, and local leaders in wholeheartedly supporting the appointment of David Waggoner to the San Francisco Police Commission. It's about time. SFBG

Harry Britt is a former president of the Board of Supervisors and the author of the landmark 1982 legislation that created the Office of Citizen Complaints. Matt Gonzalez is chief attorney in the Public Defender's Office, a former president of the Board of Supervisors, and a co-sponsor of Prop. H. Aaron Peskin is chair of the San Francisco Democratic Party, a former president of the Board of Supervisors, and a co-sponsor of Prop H.

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Awaiting consensus

The long-anticipated compromise pension reform plan still has a couple of key critics

By Sarah Phelan and Rebecca Bowe
news@sfbg.com

Mayor Ed Lee's pension reform proposal was unveiled May 24 with support from some of those who helped develop it, including investment banker Warren Hellman, Rebecca Rhine from the Municipal Executives Association, San Francisco Chamber of Commerce head Steve Falk, and San Francisco Labor Council Executive Director Tim Paulson.

The plan would dramatically alter the way the city manages employee retirement benefits, starting July 2012, while exempting employees who earn less than $50,000. Lee described it as "serious," "comprehensive," and a plan that "reflects consensus."

Already the legislation to place it on the fall ballot has secured the cosponsorship of Board President David Chiu and Sup. John Avalos, rival candidates for mayor. Other mayoral candidates also offered their support, including former Sup. Bevan Dufty and City Attorney Dennis Herrera.

But there is one notable exception to the support for this plan, a party that has been at the negotiating table where it was crafted: Service Employees International Union Local 1021, which represents about half of the city's 26,000 employees. The union claims the plan disproportionately affects 500 SEIU members, who are mostly women and people of color and already took large pay cuts last year to avoid layoffs.

Avalos, who described Lee's proposal as "a sensible approach" and "the right way to go," has said that if SEIU's concerns aren't adequately addressed, he'll withdraw his sponsorship.

"I'd like to get to a consensus, but if we don't and 10,000 union workers don't sign on, I'm going to take my name off as a sponsor," Avalos said. "We have to find ways to pay for pension benefits without decimating jobs and social services."

Lee's measure also didn't win over Public Defender Jeff Adachi, who claims the proposal won't make deep enough or fast enough cost savings in the next few years, so he will continue gathering signatures to place a rival measure on the ballot.

So rather than the consensus product Lee hoped the whole city family would be able to convince voters to support, it's looking like pension reform could again be a divisive issue and one that spills over into this year's mayor's race.

Chiu thanked "our brothers and sisters from the labor community" when Lee announced his pension measure, noting that "each city worker that makes more than $50,000 would have to give thousands every year." He supports the pension deal and hopes SEIU will eventually back it. Avalos and Sen. Leland Yee, another mayoral candidate, seem to be waiting for SEIU to sign on before offering their full support.

Mayoral spokesperson Christine Falvey told us that Lee views SEIU's concerns as separate from the pension reform proposal. "He appreciates SEIU's input in the pension reform talks and has committed to sitting down with them and trying to resolve this issue."

Then there's Adachi, who helped qualify Measure B, a 2010 pension reform proposal that united labor and city leaders in opposition. He continues to gather signatures to qualify a competing pension measure, needing about 50,000 signatures by early July unless Lee amends his plan to secure greater cost savings in less time.

"My focus is on this issue," Adachi said, praising Lee's efforts at achieving consensus. "But is this going to solve this problem so we don't have to come back within two to three years? It comes down to a math problem."

Adachi says Lee's plan doesn't adequately address the city's need to save money now.

"The stress period is really in the next four years, so my hope is that the mayor's proposal could be strengthened," Adachi said, noting that his proposal yields $90 to $144 million in annual savings, compared to $60 to $90 million annually under Lee's plan.

"SEIU is right that Mayor Lee's proposal is inequitable," Adachi added, noting that Measure B was criticized for being unfair to lower-income workers. "That's why my new proposal increases pension contribution rates in $10,000 graduations. But under Lee's plan, a person who earns $100,000 contributes the same rate as someone who makes $50,000."



CURRENT SYSTEM	MAYOR ED LEE / LABOR / BUSINESS PROPOSAL	JEFF ADACHI'S "SON OF B"
Non-safety employees put 7.5 percent of salary toward pension	Requires employees to contribute up to 6 percent more	Requires contributions of up to 8.5 percent more, based on salaries in $10K increments & city's variable contribution rate
Safety employees contribute 7.5 percent toward pension	Police and fire, plus "miscellaneous safety" – i.e. deputy sheriffs –included in above increases	Police & firefighters required to contribute minimum of 10 percent of salary (i.e. at least 2.5 percent increase)
All employees contribute under current system	Employees earning less than $50,000 exempt from increases	Employees earning less than $50,000 exempt from increases; contributions progressively tiered above that
Pension based on final compensation in last year, or last two years, of employment	Pension based on final compensation over last three years to prevent spiking	Pension based on average compensation over last five years to prevent spiking
Non-safety employees can retire at 62; safety employees can retire at 55	Increases retirement age to 65 for non-safety workers; 58 for public safety workers	Increases retirement age to 65 for non-safety workers; 57 for public safety workers
Pension can be up to 75 percent of salary with no limits / 90 percent for public safety workers, with no limits	Caps pensionable salary for new employees at 85 percent of IRS rate (a different standard from salary); 75 percent of IRS rate for safety workers	Caps pension benefit for new employees at either 75 percent of pensionable compensation or $140,000 — whichever is lower
Employees don't have to contribute to Retiree Health Care Trust Fund	Requires existing employees to contribute to Retiree Health Care Trust Fund starting in 2016-17	Does not address contributions to health care
Costs of system expected to increase $125 million in 2011-12 and $100 million each over next three years	Estimated $60 million in savings in 2012-13; estimated $800 million - $1 billion in savings over 10 years	Estimated $90 to $140 million in savings annually

He criticized Lee's plan for requesting only modest increases from safety workers. "Police and fire cost two to three times as much as everyone else's retirement. They pay 17 percent of what's in the fund and take out 36 percent. So that means SEIU folks are subsidizing the costs of safety workers' retirement."

Adachi acknowledged it would be better to have one measure everyone can support. "But I don't agree that we should put ineffective reform on the ballot," he said.

Adachi took a lead role on the issue in 2010 when he qualified Measure B mostly with backing from a few

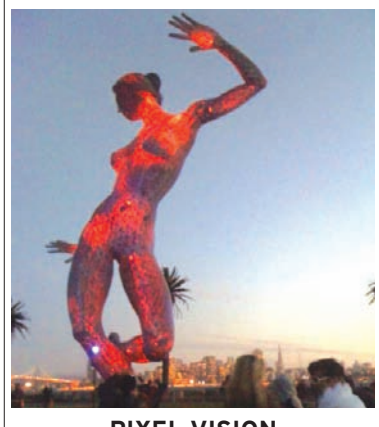
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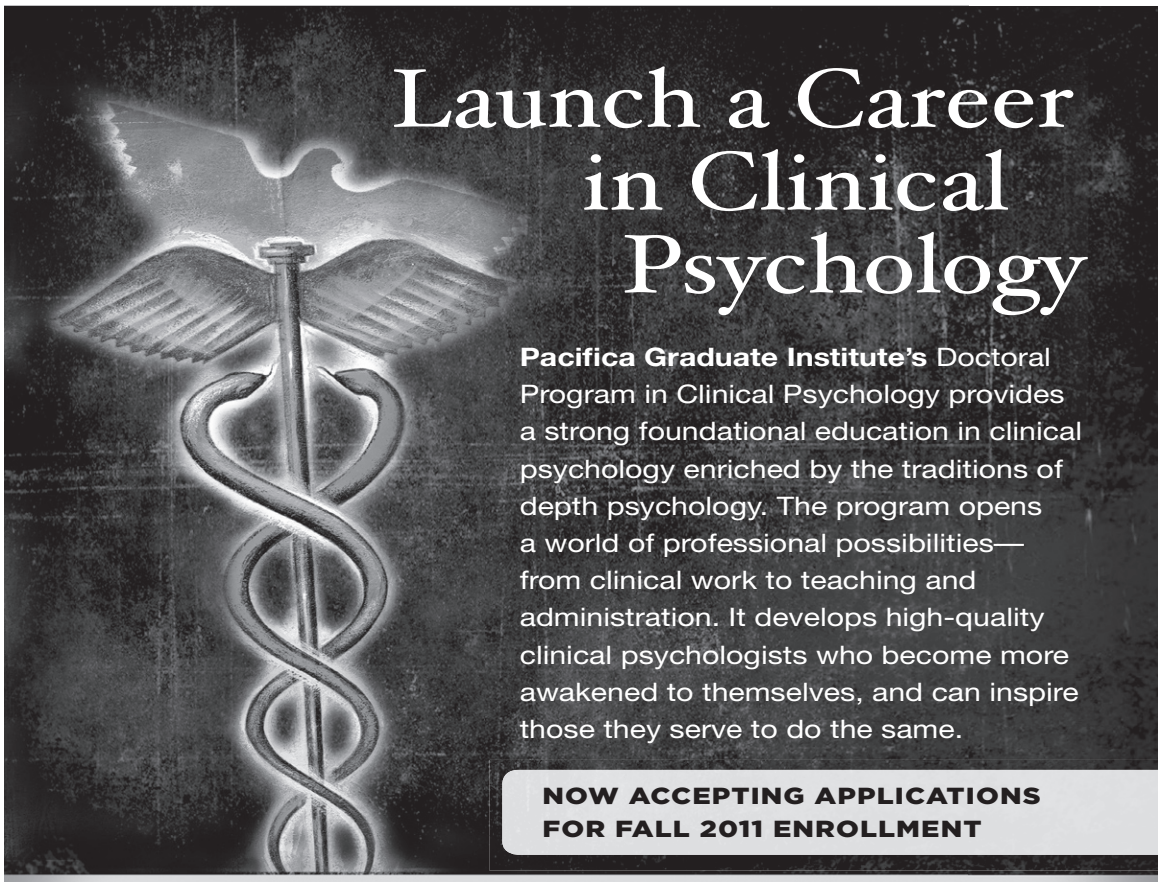
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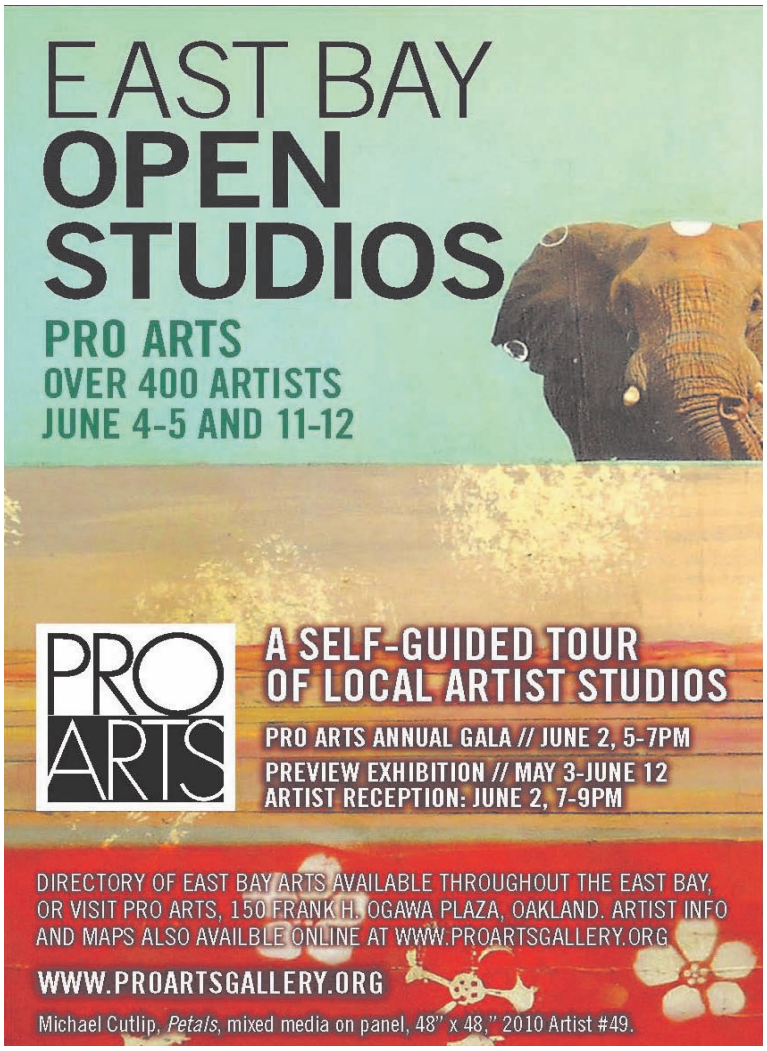
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Pension CONT»

wealthy sponsors, including venture capitalist Michael Moritz, a financial supporter of Republican Ohio Gov. John Kasich and the Ohio Republican Party. Adachi took lots of political heat for the move, but he shrugs off the criticisms.

"It comes down to making sure people understand the issue," he said. "A year ago, no one was acknowledging that it was a problem, but now everyone does. I'm hoping the board strengthens the proposal. It's going to take supervisors really looking at this to see if works, not just jumping on the bandwagon."

According to the Department of Human Resources, Lee's plan would yield an estimated savings of $800 million to $1 billion over 10 years, with the bulk coming from increased employee retirement fund contributions of up to 6 percent for future and current employees. The proposal raises the retirement age from 62 to 65 for most city workers and from 55 to 58 for public safety workers. It also imposes caps on pensions for new employees.



Lee's proposal must now make its way through the Rules Committee and win the approval of the full board by July 12, the deadline for supervisors to submit charter amendments. According to the Department of Human Resources, 89 percent of San Francisco's 26,000 city workers earn more than $50,000. That means only 3,000 city workers fall below the $50,000 cut-off that exempt them from paying extra, under Lee's plan.

But Larry Bradshaw, a bargaining unit member of SEIU 1021, said that members who make slightly more than that threshold will face pay cuts under the plan, on top of the pay cuts they took last year to avoid being laid off by Mayor Gavin Newsom.

For certified nursing assistants, the shift would amount to a roughly $12,000 annual pay cut, Bradshaw said. Security guards would face an estimated $5,000 per year cut, and clerical workers could face anywhere from $1,000 to $11,000 per year.

These workers faced getting fired and rehired at lower-paid classifications to make up for a revenue shortfall, but the union reached an agreement to stave off the worst pay cuts for those "deskilled" employees by imposing a one percent across-the-board cut for all members in order to restore the salary cuts.

As SEIU workers take the pay cut to fund pensions, he said union members won't be able to continue subsidizing the salaries of these deskilled workers.

"So we're not going to have that option of asking our members to keep funding these workers who have taken this 20 percent pay cut," he said. "And these are primarily women and people of color."

But Sup. Sean Elsbernd and other supporters of the pension deal say the plight of these workers is an unrelated issue. "They aren't a pension issue, so wouldn't it be more appropriate to discuss them in the collective bargaining context?"

Elsbernd believes Lee's measure is "fair and equitable," partly because employees' pension contributions would be reduced in boom years when tax revenue and stock market gains swell the city's coffers.

"But Jeff Adachi is throwing a big roll of the legal dice," Elsbernd said. He noted that city employees have long paid 7.5 percent toward their pensions. "But now, along come two pension reform plans that both challenge that notion.

"And every case in California shows you have to provide a commensurate benefit to change that kind of right," he continued, arguing that Lee's proposal is more legally sound because it lowers employees' contributions during boom years. "So the $60 million that our plan would save is a hell of a lot more secure than the $90 million Jeff claims his plan would save."

Sup. David Campos has yet to take a position on Lee's plan, but hopes there is a way to address legitimate concerns about lower-income workers. "There's no question that we have to do something about pension reform," he said. "I don't know if there's a perfect proposal. But I'm especially intrigued by Mayor Lee's plan. It recognizes that low-wage workers should not be expected to contribute at a higher rate than higher-wage workers. But we have to put the mayor's proposal in the context of what else is happening, which is why SEIU's de-skilling concerns are legitimate."

Campos credited Adachi for highlighting pension reform. "My hope is that we can come up with something that we can all be supportive of, where the mayor and Jeff's proposals are combined. And while we have to be careful that the balance that has been constructed is maintained, this allows for a dialogue at the board, and for Jeff to be involved, so we can come up with a unified proposal. Because if we are going to address pension reform, we need to do so with a united front." SFBG



ALERTS

By Jackie Andrews
alert@sfbg.com

WEDNESDAY, JUNE 1

Awarding human rights
Join Global Exchange for its ninth annual awards ceremony to celebrate the people and organizations that honor human rights and work for change with dinner, activities, and a silent auction. This year's winners include Bolivian U.N. Ambassador Pablo Solon, U.S. gulf coast toxicologist Wilma Subra, and more..
6:30 p.m., $125
Bimbo's 365 Club
1025 Columbus, SF
www.humanrightsaward.org

FRIDAY, JUNE 3

Bluegrass for the Greenbelt
Help raise funds for local eco-heroes Greenbelt Alliance with a foot-stomping hoedown featuring Marley's Ghost, Kathy Kallic Band, the Wronglers, and more. Show up a day early and camp out with your family. Proceeds benefit an organization that works to preserve the region's natural ecosystems and sustainable farms.
Fri/3–Sat/4, $25–$50
Dunsmuir-Hellman Estate
2960 Peralta Oaks Court, Oakl.
www.greenbelt.org

SATURDAY, JUNE 4

Walk for hope
Get a group of friends together and raise funds — check out the online tips on how–for breast, ovarian, and cervical cancer research. Meet at Justin Herman Plaza and walk in solidarity down the Embarcadero and around AT&T Park. Enjoy lively music and other entertainment along the way.
9 a.m., free
Justin Herman Plaza
Market and Embarcadero , SF
800-888-5323
www.cityofhope.org

Cuba-U.S. relations
Find out what the 50th anniversary of the failed Bay of Pigs invasion means and how recent changes in Cuban politics will affect the country's relationship with the U.S. Go online or call the library to receive readings to prepare yourself for this interesting discussion.
10 a.m., free
Niebyl-Proclor Library
6501 Telegraph, Oakl.
(510) 595-7417
www.marxistlibr.org

SUNDAY, JUNE 5

Sonoma County Pride Parade
Just can't wait for the SF Pride Parade, huh? We can't either. Come march with our LGBTQ neighbors by the Russian River for what is promised to be a fun and outrageous event featuring a parade followed by a party with food, drinks, and loads of entertainment for the whole family.
11 a.m. –6 p.m., free
Guerneville Lodge
15905 River Road, Guerneville
www.sonomacountypride.org

TUESDAY, JUNE 7

Radical SF History
Former Bay Guardian reporter Rachel Brahinsky reads her chapter from the book *Ten Years That Shook the City: San Francisco 1968-1978*, a selection of essays about the city's gay rights and other identity-based social movements, anti-gentrification efforts, and more.
7:30 p.m., free
Green Arcade Books
1680 Market, SF
www.shapingsf.org SFBG

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The Booker T. Washington Community Service Center would be expanded to include housing for at-risk young people, but some neighbors are opposing the plan. | GUARDIAN PHOTO BY BEN HOPFER

Not in our neighborhood

District 2 residents and supervisor oppose housing projects for at-risk young people

By Asaf Shalev
and Steven T. Jones
news@sfbg.com

San Francisco faces an enormous shortage of affordable housing for young people at risk of homelessness, but a pair of projects intended to address the issue are under fire from neighborhood activists in supervisorial District 2, home to the city's wealthiest residents.

The proposed conversion of the defunct Edward II Hotel and the major overhaul at the Booker T. Washington Community Service Center (BTWCSC) could create a combined 74 units of affordable housing for vulnerable youth, complete with services and support systems to help young people coming from foster or homeless families.

"We are building houses for young people who are getting their start in life," said Julian Davis, president of the board of BTWCSC. "There was a great need for foster youth housing that has been studied ad nauseam ... Our center wanted to contribute."

But both projects have run into strong neighborhood opposition that appears to have turned D2 Sup. Mark Farrell against the projects as proposed, despite initial support for the BTWCSC project by both Farrell and his predecessor, Michela Alioto-Pier. Farrell's approach has frustrated project opponents and caused the representative of a neighboring district, Sup. Ross Mirkarimi, to sponsor the project.

"The project emanated from Michela Alioto-Pier and she supported the original project, which is why I joined her in support and it initially appeared that Sup. Farrell was joining that support," Mirkarimi told us, noting that he is continuing to champion the project because it borders his district and because "the Booker T center has a long reach and serves clients from throughout city."

After hearing from constituents concerned about parking, the size of the five-story building that is proposed, and other issues, Farrell dropped his sponsorship of the project and submitted alternative legislation that cut the building to four stories, presenting it to project proponents without their input as a take-it-or-leave-it proposal.

"The thing I find most puzzling about this is the lack of communication with me personally," BTWCSC Executive Director Pat Scott said of Farrell, noting how helpful Alioto-Pier and Farrell's staff had been before opponents convinced him to drop his support for the project. "I was a little taken aback, quite frankly. I would just assume that he'd talk to me."

But Farrell said he was simply trying to heed neighborhood concerns and craft a compromise that would get neighbors to drop their lawsuit threats and appeal of the Planning Commission's 6-1 vote to approve the project. "I can't control what happened in the past, I'm only here to make sure everyone is happy now," Farrell told us. "I absolutely support the project, I think the community center is great ... We're arguing over a story."

Yet Scott noted that project proponents already had compromised on a project that was initially proposed for eight stories, and she said that even at five stories, it isn't coming anywhere near what the city actually needs. So while Farrell casts it as a fight over one story, Scott said, "10 units is a big thing in a city that has nothing for these kids."

That need was outlined in a 2007 report by the Mayor's Transitional Youth Task Force. The group of city officials and nonprofit providers, convened by then-Mayor Gavin Newsom, studied issues affecting at-risk youth between the ages 16 and 24 and one of the major needs identified was housing.

A follow-up study found that 4,500 to 6,800 young people are "homeless or marginally housed each year." The citywide affordable housing stock for this population sat at meager 314 units at the time.

"We are not doing a good enough job as a city and as a state [to help at-risk youth]," Davis said. "Once they leave the foster care system, there is very little support for them."

The report called for 400 new affordable housing units for this population to be completed or under construction by 2012. Edward II and BTWCSC are located in the Marina and the Western Addition, respectively, in proximity to affluent neighborhoods in a district with a dearth of affordable housing.

"With supportive housing [going] into neighborhoods that never had affordable housing, there is a certain unknown and it makes people uncomfortable," said Gail Gilman, Executive Director of Community Housing Partnership, which owns and manages the Edward II project.

Patricia Vaughey, a resident of the Marina-Cow Hollow area since 1976, is perhaps the most vocal critic of the project. She has used the neighborhood associations and every other city forum she can find as platforms to lambaste the plans. "It just kills my soul to see this project," she told us, voicing a variety of concerns about how the project would be managed. "I am so worried about the kids ... We are asking for the best program in the country and we are not getting it."

Yet Gilman said that considerable energy and many resources have been invested in designing Edward II and that she trusts Larkin Street Youth Service, a respected nonprofit agency, to do the programming. "We chose to partner with Larkin Street because they are the experts in this area," she said.

Vaughey characterized the stretch of Lombard Street between Divisadero and Van Ness streets, where Edward II will be located, as marred by crime and prostitution and unsuitable for this project. "We have a little Tenderloin down here," she said.

Gilman disputed that characterization and said the building was chosen after an extensive search and that it met the criteria of having the right sized building in a safe neighborhood with good access to public transit and open space.

But many residents have expressed concern over the pending change to zoning for the building. And if the BTWCSC project couldn't win Farrell's support, the Edward II project faces an even more uphill battle because Farrell told us, "There's an even stronger level of neighborhood concern over that project.... It's going to be a tough hill to climb."

The contentious issue under review by the Planning Department is an application to expand the density limit from 16 units to 24.

John Miller, president of the Marina Community Association, said that "from a neighborhood dynamic perspective," a change to density is problematic. He said changing the density for one building is a slippery slope that could hurt the entire neighborhood. "Higher density is inconsistent with the neighborhood. It could work beautifully at lower density."

Miller said potential renters in the vicinity would be concerned with "loitering that could occur when people are coming and going ... With so many people there is no sense of community"

Yet as with BTWCSC, proponents say simply slashing the project to a smaller size would kill it because then it wouldn't pencil out financially. Making an issue of density is therefore obstruction of the project because compromise cannot be reached on the issue.

Farrell, a venture capitalist, said he ran the numbers on BTWCSC and believes it would still be a viable project at four stories if the Mayor's Office of Housing is able to offer some unspecified assistance, as he said the officials there have pledged to him they would. "I know we need more affordable housing," Farrell said, rejecting suggestions that D2 residents tend to oppose all affordable housing projects. "I don't think that should be a part of this conversation."

Farrell criticized the outreach done by Edward II proponents, telling us, "I don't think it was done in a tactful way." But Miller said a recent meeting with Gilman and others was positive. "It was an effort on their part to respond to the neighborhood concerns as best they can," Miller said.

"We are confident we can partner with the community in a proactive way to address the concerns that are addressable," Gilman said. "If we diligently work with the community, we can have positive project."

Edward II is on track to come before the Planning Commission in mid-July, while the appeal of the BTWCSC project is scheduled to be heard by the Board of Supervisors Land Use Committee on June 6 at 1 p.m. Neither Mirkarimi nor Farrell offered predictions, but both said the issue of whether the project should be four or five stories will likely be a key part of the discussion.

"Coming through the process has made me super supportive of all plans for transition age housing. I was already a supporter but this made me a fervent supporter," Scott said. "The amount of opposition by people who don't care what happens to our children — it makes you want to fight." SFBG

Vote your vote away

Sup. Wiener seeks authority for the board to change or repeal voter-approved measures

By Carly Nairn
news@sfbg.com

In a surprising move that is causing a strong backlash from progressives and other groups that have won important reforms at the ballot box, Sup. Scott Wiener is pushing a charter amendment that would allow the Board of Supervisors to change or repeal voter-approved ballot measures years after they become law.

If voters approve Wiener's charter amendment, among the most vulnerable reforms may be tenant protections such as limitations on rent increases, relocation assistance for no-fault tenant removal, and owner move-in eviction limits, to name a few.

The Rules Committee heard concerned testimony about the proposal May 19 and opted to hold off on voting to send it to the full board for approval until the next meeting on June 2 to allow for more public comment.

If approved, the amendment will be on the November ballot**,** although the public may be confused about why such an amendment would be on the ballot in the first place. The measure covers ordinances and resolutions that were placed on the ballot by supervisors, exempting those placed on the ballot by voter petition. Changes to taxes or bonds are not a part of the amendment because those are required by state law to go to the ballot box.

Paradoxically, Wiener's reasoning for the proposal is that he believes voters are bogged down with too many ballot measures with complex issues that need changes, measures he claims the board could deal with more efficiently. But critics say it makes progressive reforms vulnerable to attack by a board that is heavily influenced by big-money interests.

At the committee meeting, about a dozen people spoke in opposition to the amendment, saying it seemed broad in scope and would be a more appropriate change at the state level.

Matthias Mormino, a legislative aide to Sup. Jane Kim, who chairs the Rules Committee, said that his boss is still on the fence. "She has concerns and hasn't made up her mind yet."

Currently California is one of the last states where a voter-approved initiative cannot be subject to veto, amendment, or repeal, except by the voters.

"It's not a radical thing," Wiener told the Guardian about the proposed amendment. "My thinking is that we should do our jobs. We elect public officials to make decisions every week. I wanted to strike a balance where the voters still have a strong say."

But how strong of a say will the voting public have in cases where voter-approved initiatives are changed by the decisions of a board of politicians with their own influences and bias?

Wiener stated that he had no specific initiatives in mind when he decided to propose the amendment nor was he targeting any kind of legislation, except ones that are "outdated." Wiener cited an example of updating campaign consultant reporting from quarterly to monthly as a change that needed to happen but could seemingly be a nuisance at the ballot box.

He is proposing a tiered system in which, for the first three years, an initiative is untouchable. In four years, a two-thirds majority vote by the board could make changes to initiatives; after seven years, a simple majority could do so. That means a raft of tenant measures approved in the 1990s could come under immediate attack.

"Does he not like our sick-leave policy?" Sup. John Avalos told us. "It's so vague and unclear on what he is trying to do. I'm afraid that he is trying to change laws that are popular with the voters. It's not a democratic way to resolve policy issues."

Calvin Welch, a longtime progressive and housing activist, has his own theory on Wiener's proposal. "Voters don't have a big problem discerning which ones they agree with and which ones they don't," he said about voter-approved initiatives.

He did the number-crunching and concluded that of the 983 policy ordinances on the books, 207 (21 percent) were policy initiatives. Of those, 102 (about 10 percent) were approved by the voters.

"Not quite overwhelming the ballot," Welch said. "The argument that what is promoting this — the inundation of the initiatives — is not borne of the facts."

Welch believes Wiener is targeting certain landlord and tenant issues that date back to 1978, when San Francisco voters first started adopting rent control measures. "That is what the agenda is all about — roughly 30 measures that deal with rent control and growth control," he said.

Wiener denies this is an attack on tenants, and claims he doesn't have a specific agenda in mind. "This is long-term reform, not immediate gratification reform. To take the big, big step, we would have to change state law. This is just a modest first step."

Welch also took issue with the idea of "election proportionality," calling the measure an undemocratic power grab since many initiatives in San Francisco's history were approved with more than 200,000 votes.

"Mayors don't get 200,000 votes — these measures do," Welch said. "That a body can overrule thousands of voters undermines the election process of San Francisco. Why not limit government actors instead of the people? It's about what Sup. Wiener wants to change."



PHOTO BY LUKE THOMAS/FOGCITYJOURNAL.COM

POTENTIAL ORDINANCES THAT COULD BE EFFECTED BY WIENER'S PROPOSED CHARTER AMENDMENT

YEAR	PROP LETTER	ABOUT
1992	H	Eliminating the 4 percent minimum on allowable rent increases
1994	I	Rent Control Expansion
1998	H	Water and Sewer Rates
1998	G	Limiting Owner Move-in Eviction
2003	J	Facilities for the Homeless
2003	L	Minimum Wage
2006	B	Eviction Disclosure
2006	F	Paid Sick Leave
2006	H	Relocation Assistance for No Fault Tenant Removal

Budget set-asides have long been a target for legislators, explained Chelsea Boilard, a budget analyst with Coleman Advocates for Children and Youth. Historically in San Francisco, moderate politicians have mostly honed in on social service programs, not those with a lot of clout and political backing, like police and fire budgets. Although the Children's Fund, which was set up by a charter amendment, would be exempt, other social program priorities set by voters could be eroded.

"The reality is that the police and fire departments don't have to go to City Hall every year to defend their budgets, but health and human services do," Boilard said.

While many on the left would love for the California Legislature to have the authority to make changes in the property-tax-limiting Proposition 13 — like by removing commercial property from being taxed at artificially low levels — activists see real danger in Wiener's measure.

"I think this is bad policy. I know folks are frustrated with Prop. 13, for example, and wish it was easier to amend or repeal. But the way he's going about this is odd to me," political activist Karen Babbitt told us. "For one thing, it appears to apply to retroactively to existing ordinances and policy declarations."

Babbitt also cites legal research indicating that Wiener's proposal might contradict state law and be subject to legal challenge if it passes. Plus, that challenge could come from any direction since it would allow liberal and conservative reforms to be challenged by the board.

One proposition that would fall under Wiener's amendment is Proposition L, the sit-lie ordinance approved last year that prohibits sitting or lying on public sidewalks between 7 am and 11 p.m. After a divisive campaign against the measure, police began enforcing it in April. In three years and with enough votes by the board, the board could repeal a law that Wiener supports.

"It's really interesting," said Bob-Offer Westort, a civil rights organizer with the San Francisco Coalition of Homelessness. "I have a lot of questions. I guess it cuts both ways. We'd like to see the aggressive panhandling law changed. We'd like to see the sit-lie repealed. There are definitely things, with the right composition of the board, we would benefit from. And there are things that we would not want to see changed."

Either way, the measure could result in some divisive fights at the board. "One person presenting this as a way to get it done is not the answer," Avalos said. "I worry that he will use the amendment to dismantle certain voter-approved laws." SFBG

food + drink



East, west, north, south: Morph spins the compass with dishes like Mango Cocoon, which wraps tiger prawns in phyllo dough and douses them with mango garlic sauce.
GUARDIAN PHOTO BY RORY MCNAMARA

The changing room

By Paul Reidinger
paulr@sfbg.com

DINE It's a competitive era in restaurant light fixtures, and this must be in part because light fixtures are one of the few levers designers can push to create a flourish. As with men's clothing (blue suit, gray suit, white shirt, blue shirt, brown shoes, black shoes?), restaurant design is largely a function of restraints and requirements, with few chances to have a bit of fun. Light fixtures, like neckties, offer a chance to add some pizzazz and style while also being useful.

Of all the amusing and witty light fixtures I've seen in the past few years, none compare with those at Morph, a pan-Asian spot that opened about a year ago in the outer Richmond. Dangling from long cords under a high ceiling is a line of what look a lot like iPhones, each with a glowing screen that displays a skeletal image of ... a light bulb.

The restaurant's other design cues are similarly up-to-date and clever (Chef/owner, Thiti Tanrapan, is also an architect). High on the rear wall hang several flat panels displaying electronic art, along with an innovative calendar that gives the exact date and time, down to the second, in shifting red words. Other walls are lined with patterns of wafer-like tiles that resemble bits of a Roman ruin reimagined as computer animation. There is an elegant chill to this look, as to a well-made martini; it's fun without quite being friendly.

Luckily, the food provides considerable cheer. The menu seems to have accepted suggestions from wide swaths of east and south Asia, but its heart lies somewhere along the Bay of Bengal. To emphasize this point, a pair of lovely coconut-milk curries, yellow and green, pop up here and there, in full-fledge main dishes (with salmon, chicken, and tofu) and as dipping sauces for paratha ($6). The yellow is the sweeter and milder-tempered of the two, while the green packs more of a salty heat kick.

Hand rolls are something you often see in sushi bars, but here ($7 for three) the colorful cones (of soy sheets, pink, yellow, and green) enclose cubes of pork, along with beets, carrots, lettuce, mint, egg, and tamarind sauce. They're like reinvented spring rolls.

Although I've long maintained that lobster is overrated and crab gives better value (and might even be preferable), I think *soft-shell* crab is as overrated in its way as lobster. And it isn't local, being mainly a product of the Atlantic and gulf coasts. Still, it can be good, especially when, as here ($10), it was given a tempura batter and deep-fried so that, like a french fry, it was golden-crisp on the outside and meltingly tender within. The accompanying salad turned out to be far livelier than it appeared at first glance; beneath a bale of spring mix, we found a colorful trove of cashews, avocado chunks, and a dice of mango and red beets with a spicy vinaigrette. I wished that a little more of that vinaigrette had penetrated to this complex substratum.

A salad called 2-NA ($10) — a vanity license plate name — brought together slats of yellowfin and albacore tuna and arranged them into a disk, like a napoleon except with lateral rather than vertical layers. Eating it was a little like peeling a flattened onion. The dish's most distinctive supplementary flavor came from rice powder, though there was also fresh mint and a lemon dressing.

Among the larger dishes, one we found especially arresting was the crispy fried rainbow trout ($16), a whole fish split open, lightly crusted, and filled like a piñata with scallops, prawns, and calamari. I hadn't eaten anything like this since working my way through a plate of acqua pazza at the Beverly Hills Spago at least a decade ago. Morph's version was far tastier at a fraction of the price. A whole fish often presents a small-bone problem, but here we turned up just a few splinters. To one side of the fish sat a puck of coconut-fried rice, while underneath it lay a heap of baby spinach leaves dressed with a lime vinaigrette.

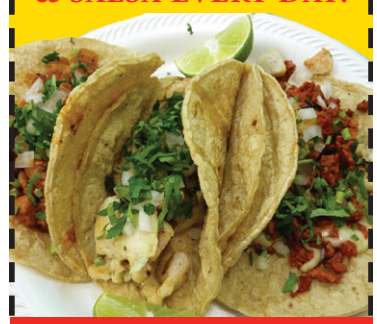
The dessert menu is less distinctive, though a construction like hazelnut mousse ($6) sandwiched between rounds of chocolate sponge cake didn't need to be a novelty to be satisfying. And, in a subtle way, struck me as a near relation, of tiramisù, the alcoholic Italian warhorse. There was no detectable alcohol in either the mousse or the sponge cake, and the dessert was the better for it.

Morph sits in the middle of a busy, cluttered block of Geary Street just west of Park Presidio, which means you might have to do some light searching for it. But once inside, you can safely set your watch. SFBG

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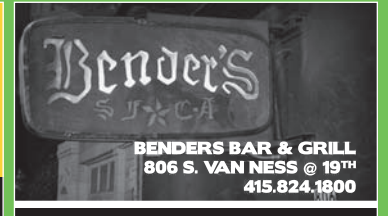
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Onward Toilet Bowl

By L.E. Leone
le.chicken.farmer@gmail.com

CHEAP EATS The top four teams in the San Francisco Women's Flag Football League can all beat the 49ers. My team cannot, but we can beat the bottom four teams and have proven it. By winning the biggest game of our storied one-season history, we established ourselves as the top of the bottoms: a solid fifth-place finish.

Yep, last week's last minute comeback in the playoffs earned us a berth in the Toilet Bowl this week against a team that had shut us out in the regular season. We were losing again, 13-12, with less than five minutes left. Again our defense exploded: three touchdowns in the last three minutes. Final score: 31-13, us. Toilet Bowl MVP: Gene-Genie the Gold Standard, one of our many rugby converts, who spent less time on the ground than usual and scored two of our touchdowns, one receiving and one intercepting.

It was a brilliant performance, and a sweet note to end our first season on. Our goal was to win one game, and we won two, then *both* of our playoff games. Our goal for next season, in the fall, will be not to lead the league in penalties, and for our offense to outscore our defense. If we don't and it does, we might have a shot at upper brackethood come next playoffs. Which would be nice. I kind of miss getting my ass kicked.

Unfortunately, there's no way I can run fast enough to play soccer right now, so — by way of distracting myself from despair — my plans for summer include New Orleans yet again, camping, France, Mexico, New York, camping again, Ohio for a wedding, and the Bloomsburg Fair, where I will be researching a whole different, more Pennsylvania Dutchish take on chicken and waffles.

Who wants to sublet my apartment?

It's cute. It's cozy. It comes with the lovingest, lickingest cat in the whole history of felinity, and it smells like me. Come on. You know you want it.

Christ, I still can't get over that we won. Enough already, you're thinking, but you don't understand. We were like the Bad News Bears, except none of us were very bear-like, so maybe we were the Bad News Honey Badgers. Or something.

Anyway, after the game and the champagne and a bowl of old cereal that a dog had been licking on the sideline, I went to eat something real with Hedgehog. We intended to have either sushi or Turkish food, but wound up eating Irishish at the Liberties 'cause it was nice enough to be outside. God bless plan C.

Hedgehog had a Reuben, and I had Irish sausage with eggs on a potato pancake with a red wine reduction gravy. Talk about your breakfast of champions: it was way, *way* better than dog-licked cereal with warm milk. The potato pancake was perfectly crispy outside and soft and creamy in the middle; the eggs were overeasied just so; and the sliced-lengthwise sausages tucked in-between the pancake and eggs were juicy and delicious.

Not as delicious as at the Phoenix's Irish sausage, but that's where wine gravy comes in. Yum. Yum.

Yum. And for less than $10 — I think like $9. And no waiting, even though it was brunch time.

Hedgehog's Reuben looked good too. I tried her sweet potato fries, and they were pretty good, but I don't much go for sweet potato anythings, so mostly I just left her alone.

They have regular fries, too, and you can get them with a curry dipping sauce, and more good news is that the kitchen stays open until 1 a.m. I've never drank there, but I have walked by a lot at night because Kayday used to live around the corner and it always seems like there's something fun going on inside.

I think they have a quiz night or something.

QUESTION: Where did the not-very-Dutch Roscoe's style of fried chicken and waffles originate?

ANSWER: Fuck should I know. Hedgehog says Harlem, not the South. Anyway ... SFBG

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GUARDIAN

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THURSDAY
JUNE 2

MUSIC

Architecture in Helsinki
Some bands like to have fun. Not in trashing hotel rooms or humiliating groupies with fish, but actually in the music. OK Go, Los Campesinos!, and Of Montreal: different tones, different levels of schizophrenia, but always a pervasive sense of enjoyment in making music. Australia's Architecture in Helsinki has always had a random streak: shifting vocal harmonies of its members atop music that might emerge from a glockenspiel one second, an mbira the next. The latest album, *Moment Bends*, finds the group embracing a more polished, electronic sound. But one thing remains true: no matter what adjective precedes it, any description of the band is still going to contain the word "pop." **(Ryan Prendiville)**

With Hooray For Earth
Thurs/2, 9 p.m., $21
Great American Music Hall
859 O'Farrell, SF
(415) 885-0750
www.gamh.com

Also Fri/3, 9 p.m., $21
Slim's
333 11th St., SF
(415) 255-0333
www.slims-sf.com

EVENT

Fred Armisen
One of the brightest stars on the roster of players on *Saturday Night Live*, Fred Armisen has created a host of hilarious characters and is a master of side-splitting celebrity impersonations, channeling people such as President Obama, Larry King, and former New York governor David Paterson. Armisen's latest project is the outstanding *Portlandia,* which he cocreated and costars in with former Sleater-Kinney guitarist Carrie Brownstein. Fans won't want to miss tonight's special event, where Armisen will engage in an on stage conversation with *Mythbusters* host Adam Savage about his career and life. **(Sean McCourt)**

8 p.m., $23
Herbst Theatre
401 Van Ness, SF
(415) 392-4400
www.cityarts.net

DANCE

Zeropoint
Choreographer Sara Shelton Mann and media artist David Szlasa join forces for *Zeropoint*, a multimedia performance event presented by Z Space and Mixed Bag Productions, tackling nuclear meltdown, perception, and world healing. Composed of dance, video, and social experiment, this world premiere rises on the heels of the team's powerful recent production, Tribes/Dominion. Shelton Mann, the longtime leader of Contraband (a group of artists working together during the 1980s and '90s who profoundly influenced Bay Area dance), continues to employ cross-disciplinary work addressing human potential in a time of global change. Don't miss the latest creation by this dynamic duo layering video and contemporary performance. **(Julie Potter)**

Thurs/2–Sat/4, 8 p.m., $25
Z Space
450 Florida, SF
(415) 626-0453
www.zspace.org

FRIDAY
JUNE 3

DANCE

Embodiment Project
Nicole Klaymoon's Embodiment Project bridges modern dance with the longstanding cultural tradition of street dance in *Of Her Rib*, a hip-hop drama. Singer-songwriter Valerie Troutt performs live vocals and special guest performances include L.A. funk and hip-hop band, the Elevaters as well as Bay Area hip-hop dance company, Mix'd Ingrdnts to open the evening. Having worked with Rennie Harris and Marc Bamuthi Joseph, Klaymoon is among a growing number of artists folding street dance into theatrical contexts. Through song, movement, and spoken word, the Embodiment Project initiates a conversation about unity, action, and strength. **(Potter)**

Fri/3–Sun/5, 8 p.m., $20–$28
Dance Mission Theater
3316 24th St., SF
(415) 826-4441
www.dancemission.com

DANCE

Anne Bluethenthal and Dancers
Anne Bluethenthal's work is so embedded in San Francisco's dance culture that we tend to take it for granted. Not a good idea. She started out as a gorgeous dancer making exquisite solos for herself and expanded into choreography grounded in the vulnerable human heart. A few years ago, producing had become financially so onerous that she almost gave up. Fortunately, she didn't. Somewhere she picked up more energy and has been as productive as ever. In its 26th year, her company is presenting a triple bill, *Goin' Gaga*, which looks at generational differences between queer women; *ABD's Year of Guerrilla Art*, a documentation of weekly public dance making; and excerpts from *Daughters Untold*, a work that examines violence and sexual exploitation. A rich program by a rich artist. **(Rita Felciano)**

Fri/3–Sat/4, 8 p.m.;
Sun/5, 6 p.m., $15–$20
CounterPULSE
1310 Mission, SF
1-800-838-3006
www.counterpulse.org

DANCE

Rotunda Dance Series
Long before the gold rush settlers and Spanish missionaries descended on the Bay Area, the Ohlone people populated the region, living in a hunter-gatherer society with a culture of sweat lodges, talking circles, and healing ceremonies. The tribe shares their traditions with a free Rotunda Dance Series performance by Rumsen Ohlone Tribe's Humaya Singers and Dancers presented by Dancers' Group and World Arts West. As the kickoff for the 2011 Ethnic Dance Festival, this special opening ceremony illustrates an important part of Bay Area history and the Ohlone's enduring heritage, presence, and cultural life. **(Potter)**

Noon, free
San Francisco City Hall Rotunda
1 Dr. Carlton B. Goodlett, SF
(415) 920-9181
www.dancersgroup.org

SATURDAY
JUNE 4

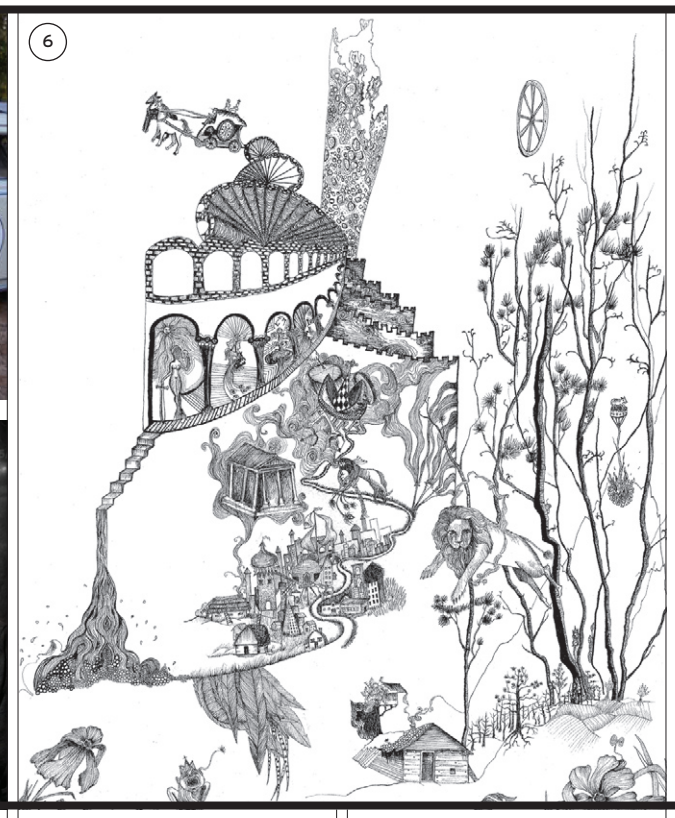
FILM

The Love Bug
Featuring the wacky adventures of Herbie, the beloved Volkswagen Beetle with a mind of its own, Walt Disney's

Some bands like to have fun, and not just trashing hotel rooms or humiliating groupies with fish.









1968 movie *The Love Bug* remains an endearing family favorite. Set in San Francisco and boasting shots of a variety of local landmarks and locations, the film is a great selection for an afternoon matinee to help celebrate the 75th anniversary of Cliff's Variety, the neighborhood store that stands in the Castro Theatre's original location. Tickets, soda, and popcorn are all 75 cents, and as an added treat, kids and kids at heart will be able to have their pictures taken with ol' No. 53 himself. **(McCourt)**

Noon, 75 cents
Castro Theatre
429 Castro, SF
(415) 621-6120
www.castrotheatre.com

MUSIC

Saturn Returns
Unlike our frantic Earth, with its 365- day orbit, the ringed planet Saturn moseys through the cosmos, revolving around the sun only once every 29 years. Some say this three-decade cycle symbolizes a person saying astrological sayonara to one major phase of existence and entering another, a.k.a. your "Saturn return." Saturn Returns — a localized super group made up of members of Old Grandad, Acid King, and Night After Night, all bands with various metallic tendencies — might be melodically embodying this starry maxim. With a softness unlike any of their other projects, it's almost as though they've rocked across some fiery threshold and into a focused, dare I say, pretty, melancholy on the other side. Heavy mellow. **(Kat Renz)**

With Walken and Aerial Ruin
9:30 p.m., $7
Thee Parkside
1600 17th St., SF
(415) 252-1330
www.theeparkside.com

SUNDAY
JUNE 5

VISUAL ART

"Court Sketches From the New Frontier"
Best known 'round these parts as a David Lynch-inspired singer-songwriter after her critically-acclaimed 2008 album *The Ideal Hunter*, Kira Lynn Cain originally trained as a fine artist at the San Francisco Art Institute. Her first solo art show hangs in the site that hosted her first musical performance, the appropriately noir-ish Rite Spot. The highly detailed pen-and-ink drawings in "Court Sketches From the New Frontier" are indeed inspired by a new frontier — Cain's recent move from the Mission District to the historic town of Nevada City, a gold rush-meets-New Age hideout in the Sierra foothills. Cain's surreal, playfully grim works incorporate strange creatures, even stranger landscapes, and a distinctively dreamlike sensibility. Come out, and be enchanted. **(Cheryl Eddy)**

Through Aug. 6 (reception tonight, 6–8 p.m., free)
Rite Spot
2099 Folsom, SF
(415) 552-6066
www.ritespotcafe.net

MONDAY
JUNE 6

MUSIC

"*Winter's Bone*: The Complete Musical Score"
Get ready for a musical journey deep into the Ozarks, steeped in the rich traditions of classic Americana as the musicians behind the stellar soundtrack to the Oscar-nominated 2010 movie *Winter's Bone* come to the city tonight as part of their first-ever national tour. Marideth Sisco, Blackberry Winter, Bo Brown, Van Colbert, Dennis Crider, Tedi May**,** and Linda Stoffel will all perform the songs — including "Missouri Waltz" and "High On A Mountain" — that helped set the stark tone and created a rich backdrop for the excellent film. **(McCourt)**

8 p.m., $20
Great American Music Hall
859 O'Farrell, SF
(415) 885-0750
www.gamh.com

TUESDAY
JUNE 7

MUSIC

Gates of Slumber
It may have taken bruising Indianapolis power trio Gates of Slumber awhile to unleash its full potential, but now that it's untrammeled, nothing can stand in its way. New platter *The Wretch* features a new, more thunderous drummer, improved production, and a stripped-down, somber song-writing style that showcases singer-guitarist Karl Simon's haunting vocals. Lyrics about barbarians with battle-axes — a staple of the band's previous offerings — make way for tortured, introspective ruminations on life's many vicissitudes. Also augmented is the presence of bassist Jason McCash's languid, groovy low-end. Touring in support of UK legends Orange Goblin, these mournful Midwesterners are a must-see. **(Ben Richardson)**

With Naam and DJ Rob Metal
9 p.m., $14
Bottom of the Hill
1233 17th St., SF
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www.bottomofthehill.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

(1) Architecture in Helsinki (see Thurs/2); (2) Fred Armisen (see Thurs/2); (3) Anne Bluethenthal dancers Shaunna Vella and Chin-chin Hsu (see Fri/3); (4) *The Love Bug* (see Sat/4); (5) Saturn Returns (see Sat/4); (6) "The Garden and the Tower: Early Vistions of the New World" by Kira Lynn Cain (see Sun/5); (7) Blackberry Winter (see Mon/6)

ARCHITECTURE IN HELSINKI PHOTO BY MAX DOYLE; ANNE BLUETHENTHAL PHOTO BY WHITNEY BROWNE

arts + culture

HoleHead's mixed bag of programming includes faux-docs *Grave Encounters* and *Haunted Changi*, plus locally-filmed amnesia mystery *Apocrypha*.







Phantom menaces

Another Hole in the Head unleashes multiple malevolent ghosts

By Cheryl Eddy
cheryl@sfbg.com

FILM Does anyone actually believe *Ghost Adventures* is real? Including its hosts? For the uninitiated, this is the Travel Channel show that locks a trio of doucheba — er, paranormal investigators inside an allegedly haunted location overnight, leaving them with an arsenal of high-tech gadgets to record any paranormal happenings.

Inevitably, these goings-on include supernatural "voices" captured by one of their doohickeys (the voice always sounds exactly like garbled static, but is subtitled into meaning — usually a variation of "Get out!") Main host Zak Bagans employs obnoxious tactics to goad the spirits into responding. Did you see that one where he decided he needed to bare his telegenically pumped-up chest to provoke the phantom that hated tattoos? It was fully necessary, people. For *science*. Also, it was 24-karat unintentional comedy gold.

Ghost Adventures and similar shows (main ingredient: shaky, sickly-green night vision) are ripe for parody, but they're also au courant. As anyone with a pair of eyes and a thirst for blood can attest, there's been a trend in "I am filming myself at all times" horror since ye olden days of *The Blair Witch Project* (1999), sure to be buoyed along for another decade-plus thanks to the monster success of 2007's *Paranormal Activity*. (Last year's *The Last Exorcism* being a prime example.) If these films are fake-real, then shows like *Ghost Adventures*, which follow regular people through actual abandoned prisons, sanitariums, and the like, are real-fake.

Which brings us to *Grave Encounters*, a fake-real movie that does a number on Zak Bagans types and delivers some pretty decent scares in the process. (Don't be put off by the directors' corny nom de screen, "the Vicious Brothers." Although, dudes — *really*?) The film, which closes out the 2011 Another Hole in the Head Film Festival, is introduced by a slick production-company type who assures us that what we are about to see is undoctored video from a ghost-hunting reality show. Seems the crew of *Grave Encounters*, including lead investigator Lance Preston (Sean Rogerson), have vanished from the crumbling confines of their latest filming location, a decrepit mental hospital with a sinister past.

With this *Blair Witch*-y setup, the found footage rolls, including outtakes that let us know Lance and company are skeptics not above manipulating circumstances to get the shots they need. The faux-show apes *Ghost Adventures*' title sequence, low-angle shots, and jumpy editing. There's even a slightly unhinged caretaker on hand to lock the *Grave Encounters* folks in for the night. And this wouldn't be a horror movie (as opposed to a highly questionable reality show) if creepy critters didn't end up coming out to play. It's not a spoiler to disclose that once doors start slamming by themselves, full-scale shit-hitting-fannage (shades of 2001's excellent *Session 9*) is not far behind.

In a similar vein, but with a more succinct running time and more likeable characters, is *Haunted Changi*, one of HoleHead's opening-night films. A group of young filmmakers (portrayed by actors who have the same names as their characters) set out to make a documentary about Singapore's Old Changi Hospital, a vacant structure troubled by the lingering fragments of World War II-era prisoners of war and their decapitation-happy Japanese captors. Plus, the occasional vampire. Old Changi Hospital is apparently a bona fide ghost-hunting hotspot, which makes the fake-real *Haunted Changi* a little more real than it probably ought to be.

After the four-person crew's initial visit to the hospital, director Andrew (Andrew Lau, also credited as *Haunted Changi*'s director) becomes obsessed with the place, returning again and again to shoot more footage and hang out with a mysterious woman he encounters there. Meanwhile, uptight producer Sheena (Sheena Chung), dreadlocked sound guy Farid (Farid Azlam), and "I am filming myself at all times" camera guy Audi (Audi Khalis) feel the after-effects in different ways — all of them bad.

Haunted Changi features a scene where a group of paranormal investigators use a little kid as their supernatural-activity barometer, like a canary in a coal mine. Way creepy, and one of the few novel ideas in a film that's solid without being particularly original. Still, Old Changi Hospital has plenty of built-in atmosphere; a real-real documentary on its history would probably be just as scary as *Haunted Changi*'s paranormal fantasy. **SFBG**

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NUGGETS OF GUTS: SHORT TAKES ON ANOTHER HOLE IN THE HEAD 2011

Absentia (Mike Flanagan, U.S., 2010) Daniel has been missing for seven years. His wife, Tricia (Courtney Bell), has dutifully done all the right things, distributing missing-person posters, mourning, seeking therapy, and filling out the paperwork to have him declared dead in absentia. But — heavily pregnant by a new suitor — she's more than ready to move on with her life. In town to help with this task is her younger sister, Callie (Katie Parker), a former drug addict who nudges Tricia to look for new apartments and work on her social life. But is Daniel really dead? Tricia's been having freaky visions that suggest he's still ... *somewhere*. And what, exactly, is haunting that tunnel down the block from Tricia's front door? *Absentia* is an indie-horror find: Bell and Parker are totally believable as sisters who stick together despite their complicated relationship, and writer-director Mike Flanagan conjures serious menace from a benign suburban streetscape. *Mon/6, 9:20 p.m.; June 12, 5:20 p.m.* **(Cheryl Eddy)**

Apocrypha (Michael Fredianelli, U.S., 2011) Vampires are about as ubiquitous and tired a pop cultural fixture as the Kardashians and it's getting harder and harder to come up with an original twist on such a shopworn staple. That's all the more reason why I wanted *Apocrypha*, a modestly-budgeted, locally-made indie premiering at HoleHead, to make good on its promising premise that vampires aren't just bloodsuckers, they're also amnesiacs. Unfortunately, director Michael Fredianelli (who also coproduced, edited, cowrote, and stars in the film) makes a hot mess out of this neat idea thanks to weak dialogue, inept direction, lackluster performances, and a virulent misogynistic streak that's far more unsettling than the inevitable torrents of blood. Fredianelli plays Griffith Townsend, a man at wit's end to understand his growing compulsion to bite the women he takes home. Eventually, his path crosses with Maggie (cowriter and coproducer Kat Reichmuth) — an equally confused woman trying to find out how she woke up in Golden Gate Park — with whom he shares a dark, and somewhat obvious, connection. When Townsend's job as a senior editor at the San Francisco Chronicle, rather than all the neck-biting, requires the greatest suspension of audience disbelief, you know it's time to go back to the drawing board. *June 11, 3:20 p.m.* **(Matt Sussman)**

Auschwitz (Uwe Boll, Germany, 2010) It takes serious cojones or at least a healthy dose of self-delusion, for Uwe Boll to decide he's the one to give us a realistic depiction of Auschwitz. Boll is often considered cinema's most reviled director, known more for his schlocky video game adaptations than for his sense of morality. But in *Auschwitz*, he does his best to reflect on a horrific atrocity, bookending his portrayal of the death camp with a short documentary in which he questions German youth about the Holocaust. The mind-boggling ignorance on display is somewhat effective, but these teenagers likely know about as much as most American high schoolers — if not more. And Boll's gritty *Auschwitz* isn't the answer: it's hard to watch at times, and it's certainly more to the point than Spielberg's *Schindler's List* (1993). But Boll shows his trademark lack of restraint, and the legitimately stirring moments are undercut by shock value violence. *June 10, 9:20 p.m.; June 13, 7:20 p.m.* **(Louis Peitzman)**

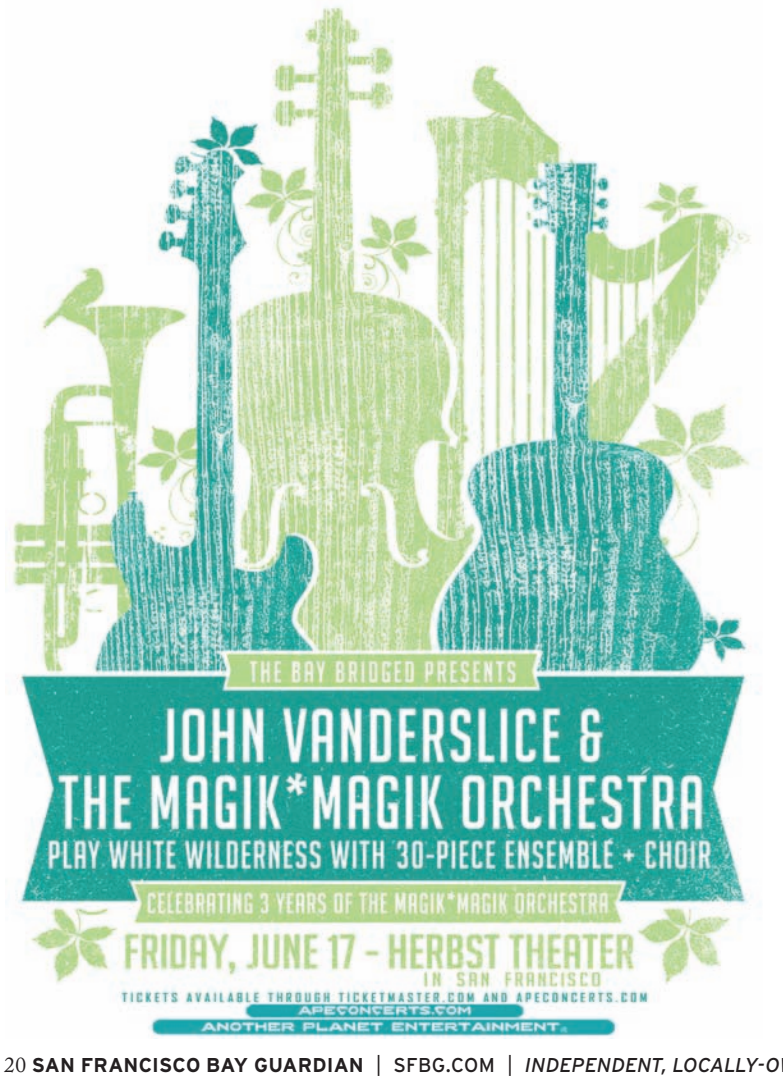
Helldriver (Yoshihiro Nishimura, Japan, 2010) Leave it to Japanese director Yoshihiro Nishimura (2008's *Tokyo Gore Police*) to give us a joyous, blood-soaked twist on zombies. *Helldriver*'s living dead are distinguished by the antlers growing out of their foreheads — antlers that can be removed and ground into powder for use as a popular street drug. There's more of a plot to *Helldriver* than the set-up, but it's admittedly a little tough to make sense of it with body parts and buckets of blood flying in all directions. Short version: Kika (Yumiko Hara) has to take down her evil stepmother, who has become the Zombie Queen. To say there are casualties along the way is an understatement — nearly every character is flayed, decapitated, or torn into pieces, all with gleeful abandon. However gross *Helldriver* may be, it's an awful lot of fun, an over-the-top, distinctly Japanese reinvention of the genre. *Fri/3 and June 13, 9:20 p.m.* **(Peitzman)**

The Mole Man of Belmont Avenue (Mike Bradecich and John LaFlamboy, U.S., 2010) What happens when a pair of slacker brothers (writers-directors-stars Mike Bradecich and John LaFlamboy) inherit a dilapidated apartment building with a perilously low occupancy rate? What if that building also has a pet-eating monster scrambling between its walls? And what's that ever-hungry monster gonna eat once all the pets are gone? Dilemmas — all of them absurd, some of them gory, and most of them hilarious — abound in this clever, fast-paced cracker featuring Robert "Freddy Krueger" Englund in a cameo as a cranky, horny tenant. Chicago-bred comedians Bradecich and LaFlamboy have Simon Pegg-Nick Frost levels of chemistry. Is it too much to hope that the dreaded Mole Man will return so there'll be a sequel? *Sun/5, 7:20 p.m.; Tues/7, 9:20 p.m.* **(Eddy)**









Bassmaster: Bootsy Collins beams down for a rare San Francisco appearance this week.



Finding the funk

By Andre Torrez
arts@sfbg.com

SOUND TO SPARE Every time I'd call Bootzilla Productions, the same sexy-voiced female would intercept the answering machine and say, "You've reached the office of Bootsy Collins." This was after Collins — in his unmistakable, almost cartoon-character voice — doing a weird little recorded skit at the beginning. My last-ditch effort to phone chat was a simple request to talk about "The Funk" with the Ohio-based funkateer, who's now pushing 60 and coming to the Fillmore Saturday, June 4 for his first Bay Area performance in seven years. I'd have to go elsewhere for answers.

I needed a funk expert, if you will. But my question was: Is there a department for such a thing? It turned out I needed to look no further than Berkeley writer and legitimate funk historian Rickey Vincent. Vincent was able to explain how Collins and his genre-defining space bass is the glue that holds the funk together. It's easy to get lost in the who's who of P-Funk All Stars, which saw many incarnations from its roots in the late 1960s — when George Clinton and his doo-wop group the Parliaments found their way to Detroit but ended up as Motown rejects — to the infancy of the 1980s. By then, Parliament-Funkadelic was a full-blown recording and touring enterprise. What I didn't know was that before he had donned the star shades and outlandish costumes, Collins honed his chops with a man known for running a tight ship when it came to stage performance: it was James Brown himself who would have Collins hold the rhythm down "on the one."

For your own funkology, the easiest way for me to explain "on the one" is via the chorus to "Give Up the Funk (Tear the Roof off the Sucker)." We've all heard it, and its samples in hip-hop have been well-documented. When the Parliaments sing, "We want the funk," the emphasis is on the *we*. This is the same technique Brown already had employed in the mid- to late 1960s when he started crafting infectious beats on songs like "Say it Loud — I'm Black and I'm Proud." By 1970, after Brown's back-up band had walked out on him over pay, Collina stepped in for a short time, lending licks to some of Brown's most notable funk tracks.

"The James Brown Revue had to be replaced," Vincent says. "[Brown] had a highly disciplined approach that had an impact. But Bootsy was a free spirit." In a short time, according to Vincent, Collins learned the business, including booking, costumes, and organization. "Later on [Collins] became known for outrageousness, but it was always a polished set," he says. Collins came from the same Ohio funk tradition that produced the likes of Zapp, Lakeside, Slave, and the Ohio Players — who all demonstrated unity in their sounds and color-coordinated looks.

But for all that Collins learned under Brown as his temporary, bass-playing protégé, he flourished even more under the free-form tutelage of George Clinton, who allowed for creativity and experimentation. On Parliament's 1975 *Chocolate City* (Casablanca), the writers updated Brown's anthem of black pride, expanding the notion into a full-fledged theme of black power in places you wouldn't normally expect. They ask us to envision a black president, complete with a cabinet consisting of secretaries Aretha Franklin and Stevie Wonder. Fortunately this premonition for Washington hasn't been completely off-base, but I suspect the cabinet is still a bit vanilla for the Mothership's tastes. (Side note: Washington's Smithsonian acquired a replica of the Mothership stage prop, which will be a part of its National Museum of African American History and Culture, opening in 2015.)

Vincent was one of those fortunate enough to have been in attendance at the Oakland Coliseum when the Mothership landed during Parliament-Funkadelic's 1977 tour. He admires Collins' longevity, calling him one of the only musicians from the original funk era who is not starving. He attributes Bootzilla's viability as an artist to having such great teachers and for having kept track of publishing rights and royalties. Now, almost 35 years later, he doesn't exactly expect to see a return of the iconic space prop on the Fillmore's relatively small stage, but he did say this: "Bootsy is a spectacle in himself. He doesn't have to rip the thumpasaurus riffs for four hours. Just one slap will have you hooked." SFBG

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The mystery of Terry Malts

Beyond the secrets, this is an ass-kicking band

By Jackie Andrews
arts@sfbg.com



This elusive power trio, inspired by poppers and tall cans, brings the bubblegum-fuzz to the party. | PHOTO BY R.H. CHILLYPEP

MUSIC The shroud of mystery surrounding Terry Malts is no accident. It turns out that all three band members are also core members of another local band (plus a few instrumental switcheroos) that has received some notoriety over the years, even snagging a spot on the soundtrack of one of those beloved television shows about WASP-y rich kids.

But to call it a side project or a spin-off from those-who-shall-remain-nameless — as is often done around town among people in the know — is disingenuous to all that is Terry Malts, a solid, well-conceived musical effort in its own right. Straying from the cliché of the self righteous musician, the band members seem to take little seriously in conversation. They cite poppers and tall cans of beer as influences and joke about having never heard of the aforementioned "other" band. But the music is no joke.

When asked what the real deal was with this seemingly covert operation, guitarist Corey Cunningham replies that the band "wanted a fresh start" and thought it best to "let people reach their own perspective." Plus, he adds, there is no line where one of their bands begins and another ends. "I see it as though we are different people in a different band."

Perhaps that's why people seem to pigeonhole them into a punk corner in an effort to understand who and what the band Terry Malts is. The constant Ramones comparisons — though understandable on a superficial level — should make eyes roll because Terry Malts is so much more than that: carefree bubblegum pop of the 1960s combined with the fuck-you attitude of 1970s punk and a layer of fuzz and feedback enough to please any jaded post-punk-post-indie pop music snob.

These guys tear it up live as well — Nathan Sweatt's fast-pounding drums are tight enough to incite a dance riot, and Cunningham's high-driving distorted guitar leads sound like he took a bubble bath with a blender. Phil Benson, towering in stature and personality, seems as if he's singing love ballads to his bass guitar — hugging his instrument up high and smiling while bopping up and down. But don't misread that as precious. The boys have ass-kicking spunk that results in live performances and recordings that keep you wanting — no, needing — more.

The band just released a 7-inch on Slumberland Records, the still-relevant Oakland via Washington, D.C., label that released recordings from such college radio chart toppers as Small Factory, Velocity Girl, and 14 Iced Bears in the early 1990s. "I've been buying Slumberland records since high school, so it's a big deal for me," says Cunningham. Owner Mike Schulman sought them out after hearing this year's double-A-sided *Distracted* cassette on Loglady.

Three tracks were chosen for the 7-inch release "I'm Neurotic," with "Distracted" and "Where is the Weekend" wrapping up the B-side. The title track kicks off with a blast of overdrive and propulsive drum beat and continues on a steady rhythm with intermittent bursts of feedback. The singsongy "Distracted," a song about moving on after a heartbreak, is so blissfully poppy and sweet that you could eat it. Perhaps "Where is the Weekend" is the most straightforward and in-your-face — an anthem for the modern proletariat working a crap-ass job for low wages in an overpriced city where the weekend fun can't come soon enough.

When asked what's on the horizon for this up-and-coming band, Benson wisecracks: "There's been talk of a possible LP. Perhaps a series of three flexis, each featuring a different instrument, that while played together on three separate turntables reveal a single masterpiece. We shall see." Oh yes, we shall. SFBG

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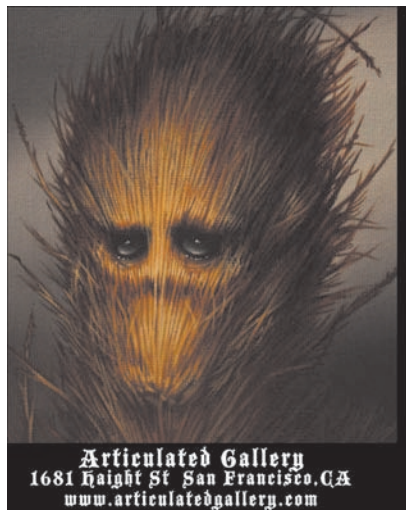
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AMERICA the beautiful

An open letter to Glenn Ligon

By D. Scot Miller
arts@sfbg.com

LIT/VISUAL ART Dear Mr. Ligon,

I'd like to begin this letter with an apology.

For years I've included your work in my personal pantheon. Since my first encounter with your text-based paintings in the pages of Artforum during your early days at the Whitney Museum, to your critiques of Mapplethorpe, to your contributions to the San Francisco Museum of Modern Art, I have always found your work intriguing, inspiring, and — at times — exasperating. In short, you've never failed to impress me. Even more so when I consider your very vocal status as a gay black man in the high-end art world and as a gay black artist in the world at large. Still, I owe you this apology because, though I've held you in high esteem, I have underestimated you.

AMERICA, the catalog for your 20-year retrospective show held at the Whitney this year, has given me the opportunity to study the breadth and depth of your body of work. Being able sit with this sturdy black book, this 300-page piece of art in itself has — frankly — put me through some changes, brother.

Scott Rothkopf's introductory essay talks about your early days as an Abstract Expressionist seeking your voice and how you found "that there was too much of a gap between what I wanted to say and the means I had to say it." This reminded me of the line, "I'm simply without the means to conduct my own prism" from Will Alexander's poetry collection *Compression and Purity* — which is what inspired me to write you this letter instead of some critique or some such. If you haven't yet, you should read Alexander's book. You'd like it.

Pulling inspiration from sources like Basquiat, David Hammons, Adrian Piper, Jasper Johns, and Martin Puryear, you began to make literary-based pieces where text is the primary — but not the only — means of communicating your newfound voice. And this, I confess, is where I got all messed up.

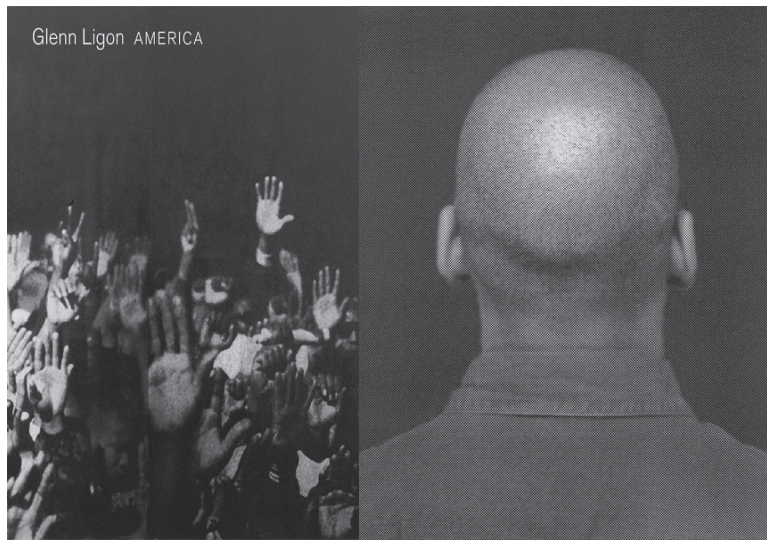
Take your dreambook series. As a viewer of painted text, I took it as a given that everyone knew what a dreambook was. That everyone knew what those three stenciled numbers in the middle of each piece meant. I thought everyone knew that you were preserving a magical artifact, and lucky magic at that. Only you knew better. You knew that everyone did not know dreambooks, or magic numbers — and where better to preserve this occult knowledge than in a museum of modern art? You understand curatorial expression, that how and where you say it is just as important as the saying itself. You have created literary-based multimedia narratives. I didn't see this until *AMERICA*, and for this, I apologize.

I also apologize for what I can say, in hindsight, was a once-over of many of my favorite text pieces. In my defense, I didn't get the opportunity to study your work in such great detail as the lush and plentiful plates in *AMERICA* have allowed me. Perhaps if I had, I wouldn't be feeling so bad right now. I was so taken by the passages you chose from Zora Neale Hurston, Ralph Ellison, James Baldwin, and Richard Pryor that I seemingly glossed over the statements the paintings themselves were making.

In one of my favorites, the words, "I'm Turning Into A Specter Before Your Very Eyes and I'm Going to Haunt You," are painted in bold black stencil that starts at the very top of a large white canvas. And as the phrase repeats again and again, the letters begin to merge and darken, so by the bottom of the piece the letters are so thick, smeared, and obscured that all that remains is the intent of words, the feeling behind them. The effect is eerie and liberating at the same time. Okwui Enwezor's essay "Text, Subtext, Intertext: Painting Language and Signifying in the Work of Glenn Ligon" shed much light on that.

I guess because of your dry wit and wry observations, I have not given you your "teeth." Your take on runaway slave posters, placing yourself as described by friends and associates as the runaway, or your tribute to Henry "Box" Brown, the man who mailed himself to freedom, have intrigued me. But it was in the interview with Thelma Golden, where you mention that quoting Richard Pryor was scary, that I found my missing piece. There is something in the way that I laugh when I listen to Pryor that is relieving. His every punch line is like a daredevil outrunning the hell-hounds once again. You're right, Pryor *is* scary.

For your part as the impetus to the "post-black" movement, for your haunting texts and textures, for deciding that *AMERICA* is the best theme for your retrospective — you scare me. I wrote this to say you scare me, Glenn Ligon. And I like it. SFBG



It's all there: 20 years of Glenn Ligon's art and philosophy, with allusions to Basquiat and Jasper Johns, in the lush catalog *AMERICA*. At right, Ligon's *Self-Portrait, 1966*.
PHOTOS COURTESY OF GLENN LIGON

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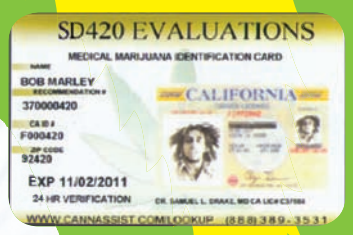


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Best Chinese Restaurant _____
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Best Singles Bar _____
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From left, at ArtPadSF, California College of the Arts' MFA graduate students perform a sculpture using the Phoenix swimming pool; at artMRKT, "Dress Tents," Nomadic Wearable Architecture's project on behalf of ZER01; and at ArtPadSF, Dr. Deb in front of Connie Harris' *Glisten like wild beasts.* | GUARDIAN PHOTOS BY PAT MAZZERA







Art fair city

Can artMRKT and ArtPadSF validate this city's role as a haven for visual arts?

By Matt Sussman
arts@sfbg.com

HAIRY EYEBALL The booths have been dismantled, countless plastic cups and empty liquor bottles are heading to recycling centers, and the exhibitors have returned to the quiet of their respective white cubes. San Francisco's big, busy art fair weekend has come and gone. By many accounts it was a success for a city that two years ago hadn't had an art fair in almost two decades, even if, in retrospect, it doesn't feel like the lay of the land has been significantly altered.

The buzz generated by the raucous preview parties for SF's two newest fairs, artMRKT and ArtPadSF, carried on throughout the weekend, no doubt helped by the good weather and ever-present availability of booze. When I arrived at the Phoenix early Saturday afternoon, the young, stylish crowd (which included a few families) milled around the hotel's patio, awaiting a much-hyped synchronized swimming performance organized by California College of the Arts students. Other visitors popped in and out of the midcentury modern hotel's rooms, each occupied by a gallery, like excited college students on their first day at the dorms. "It's been positive so far," said Patricia Sweetow, one of the first gallerists to sign on with ArtPadSF."The fairs give the community a focus, a place, a reason to celebrate."

Wendi Norris, co-owner of Frey Norris gallery, echoed Sweetow's comments when we chatted at her booth beneath the fluorescent glare of the Concourse's lights. "Participating in this makes me feel like part of a community, instead of an island," Norris said, adding, "of course, there's the business side of things, but that's not the only reason we're here." It was past 5 p.m., and the steady stream of foot traffic throughout the art-covered cubicles slowed as people drifted toward the corner bars. I hoped that they would stop en route at the tables for local arts organizations and nonprofits, which, truer to Norris' words than she perhaps intended, had been placed at the outer edges of artMRKT's grid-like layout like outliers in an archipelago.

Still, none of the partnering orgs involved could be said to have suffered from underexposure. Attendance at the fairs was high. ArtMRKT boasted 13,000 visitors over its three days (impressive, considering that incumbent SF Fine Art Fair's total was 16,600). Meanwhile, ArtPadSF brought in 9,000 visitors (with 2,000 tickets sold), a high number given the Phoenix's smaller size and the fair's edgier aesthetic. Certainly, artMRKT and ArtPad's turnouts were helped by the shuttle service that ran between them on the weekend (something that further underscored Fort Mason's relative geographic remoteness).

The fairs were also strong fundraisers. UCSF's Art Program netted $10,000 at artMKRT's preview benefit, and ArtPad's party raised $15,000 for its beneficiary nonprofit, the Black Rock Arts Foundation. Additionally, the SF Fine Art Fair raised $2,000 in donations for the SF Art Commission's ArtCares conservation program, and each of the local arts organizations that participated in artMRKT's MRKTworks online and mobile auction now has $1,500 more to their name.

Given those numbers, the question isn't whether San Francisco can support art fairs — clearly it can, although I don't think a city our size needs three to its name — but rather, What kind of fairs can best support art in San Francisco? ArtMRKT and ArtPadSF's differing approaches and ambiances complimented each other immensely, and it was heartening to see such a concerted outreach effort to noncommercial spaces as well, even if, as at artMRKT, their presence didn't really register onsite or in terms of programming.

One criticism I heard from a portion of gallerists, collectors, and attendees was that none of the fairs offered a strong enough curatorial sensibility, and that there weren't enough prominent names among the non-SF participating galleries (several prominent SF galleries were also notably absent). Art fairs are, to some degree, always going to have to deal with the problem of offering something for everyone and nothing for some. But implicit in this critique is that none of the fairs presented themselves — and by extension San Francisco — as a unique market to be taken seriously by collectors.

To repeat a sentiment expressed in local critic and former Guardian contributor Glen Helfand's take on the fairs for SFMOMA's Open Space blog, the presence of art fairs isn't going to turn San Francisco into a market boom town over-



It happened at the fair: a scene from ArtPadSF.

GUARDIAN PHOTOS BY PAT MAZZERA

night. And that's fine. In Helfand's words, "[the Bay Area's] market is determined by scale and temperament — we've got intimacy and experimentation on our side, but a curiously uncomfortable relationship to conspicuous consumption." Smaller fairs such as ArtPadSF, at which the art was by and large more affordably priced and modest in scale, are one way perhaps to ease that discomfort, while still allowing local galleries, arts orgs and artists tobuild out their contact networks.

Certainly by late Sunday afternoon, as packing materials emerged, the optimistic skepticism expressed by many in the art community in the weeks leading up to the fairs seemed to have given way to pleasant surprise.

While talking to Kimberly Johannson of Oakland's Johannson Projects, I witnessed a very happy 20-something purchase her first piece of art: a palm-sized, chirping kinetic sculpture of a bird-like creature by Misako Inaoka. Transactions like this could be taken as a hopeful sign that the future of art collecting in the Bay Area doesn't rest solely with the established few or with moving units (although sales figures of SF Fine Art Fair, which boasted $6.3 million spent on modern and contemporary artwork, offer a different form of reassurance).

It will be interesting to see if and how these fairs, in particular ArtMRKT and ArtPadSF, grow and expand. "We need to keep in mind that these fairs are in their infancy," cautions SF Art Commission Gallery director Meg Shiffler, who also attended and participated in the fairs, in an e-mail. "But people showed up. This goes a long way in validating the substantial support for the visual arts that exist in San Francisco."

For a city that too often portrays itself as the woeful underdog routinely losing its visionaries to New York City and Los Angeles, that validation is critical. SFBG

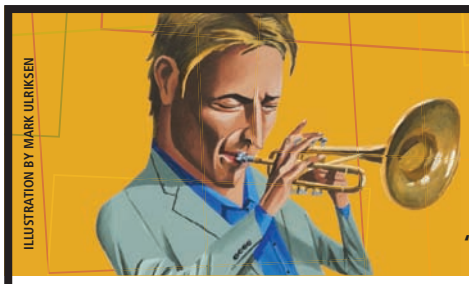
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Stalled out

Campo Santo takes Denis Johnson's *Nobody Move* for a spin that never leaves the driveway

By Robert Avila
arts@sfbg.com

THEATER Call it one step back in the middle of a big leap forward. Intersection for the Arts and resident theater company Campo Santo marks the organization's recent move to the Chronicle Building with a hobbled world premiere adaptation of Denis Johnson's latest novel, *Nobody Move*. The title for Johnson's fleet, cool, and witty crime noir comes from a reggae lyric: "Nobody move, nobody get hurt." A cautionary line that sounds too prescient under the circumstances, but life moves whether we like it or not.

Personally, I don't like it, at least this week. Watching Campo Santo flail with Denis Johnson material is a bummer that feels like the end of a winning streak. Johnson, a protean American author (and Campo Santo's playwright in residence), turned midcareer to playwriting after contact with the exceptional San Francisco theater company back in 1999. His close collaboration with Campo Santo led to some of the more vibrant and thrilling productions of the last decade, including *Soul of a Whore* and *Hell Hound on My Trail*. Even less successful outings like 2006's *Purvis* were more than worthwhile, full of bold ideas and strong take-no-prisoners performances.

No such inspired passion or theatrical muscularity arises from *Nobody Move*, which centers on the California adventures of one Jimmy Luntz.

Many a first-glance would peg Luntz (Daveed Diggs) as a loser, but this oddball amateur musician and inveterate gambler is sure he was "born lucky." Luntz, however, has owed a gangster from Alhambra named Juarez (Tommy Shepherd) a little too much for a little too long. He narrowly escapes retribution from Gambol (Donald E. Lacy Jr.), Juarez's strong arm, by popping him one in the leg and making for the mountains along the Feather River. There he meets a tough, boozy Indian beauty named Anita (Catherine Castellanos) who has been set up to take the fall for an embezzlement scheme by her powerful ex-husband and a corrupt judge. Luntz and Anita form a lopsided marriage of lust and convenience, with Luntz promising to help her steal the stolen money as they hide out together at a sad motorcycle clubhouse operated by former Luntz associate Capra (Michael Torres) and his high-strung lover Sol (Brian Rivera). Meanwhile, a veteran in Juarez's employ named Mary (Margo Hall) nurses Gambol back to his ugly self and begins a curious romance with the bad man as he plots sadistic, testicle-chomping revenge against lucky Luntz.



Gambler Luntz (Daveed Diggs) runs afoul of heavy Gambol (Donald E. Lacy Jr.) in Nobody Move. | PHOTO BY PAK HAN

Lunching on Luntz's nuts is just one plot-driver, but a solid one. At the very least, it should have created — as it does in the novel — a wincing degree of suspense. Director-adapter Sean San José assembles a cast of Campo Santo regulars who should be more than up for the job. But an unmoving note is struck from the very first lines. Diggs broadcasts too loudly and manically to allow us much entry or sympathy for our hero. And though Castellanos gets him to cool down a bit, just about everyone else is over-amped too, turning the cool-jazz tone of Johnson's enjoyable prose into a screechy cacophony.

There are, nevertheless, some choice moments here and there, as you'd expect from the likes of a Margo Hall or Michael Torres, who both provide some much needed ballast. But the actors are also up against a script that never quite stands firmly on its own legs, but rather — like the injured psychopathic gangster Gambol (infused with plenty of bluster and spleen by Lacy) — hops painfully from one place to the next. The dialogue — originally sharp, lean and consistently funny noir-repartee — comes across here as strained and unnecessarily overloaded by detail confined to descriptive passages in the novel. As is, the play moves, but skittishly, in a loud and self-conscious way that prevents any serious engagement with either the characters or the story.

The benefits of Intersection's move from Valencia Street to previously vacated space on the ground floor of the Chronicle's longtime headquarters (the newspaper's offices have retreated to an upper floor) will no doubt show themselves in the coming months. But Campo Santo's opening bid is a disappointment, even as it shows off a promising new performance space in a large basement-level conference room. **SFBG**

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Dancing in the light

Ledoh offers a new interpretation of butoh

By Rita Felciano
arts@sfbg.com

DANCE The Ka-Ren people, who live on the border between Thailand and Burma and who have never recognized these political divisions, are known for their indigenous jewelry-design traditions. They didn't get a gemologist in Ledoh, though they did get a dealer in a different kind of jewel — dances — and not because of a well-developed plan. Rather, it was serendipitous.

Performer-choreographer Ledoh — one name only, as is common among the Ka-Ren — came to this country at age 11 when his father realized that the family, although relatively well-off economically, might not have much of future in Burma (Ledoh's preferred name for his country; it is also called Myanmar). The boy found the contrast between "garden parties and embassy events" and "having to take care of my sisters and slug to the Laundromat in the snow" striking, to say the least. But he dove into his American life, focusing his energy on visual arts and athletics. Dance, and butoh in particular, was nowhere near his horizon. But the Ka-Ren culture was ingrained into his DNA.

After college, on his way to Bangkok to study gemology — "I wanted to help my people," Ledoh explains in a post-rehearsal conversation — his life took an unexpected turn. During a stopover in Kyoto, a friend took him to a butoh concert by one of the Japan's great practitioners, Katsura Kan. Ledoh was hooked, and an intended three-month stay in Asia turned into three years.

This weekend sees the premiere of another of Ledoh's full-evening works, *Suicide Barrier: secure in our illusion*, choreographed and performed by himself and dancers Iu-Hui Chua and Tammy Ho.

Even though he has lived in San Francisco since 1998, Ledoh has stayed on the margins of Bay Area dance. For one thing, he works very slowly. You can expect about one piece every two years; in the swirl of local dance-making, their impact has been low-key until recently. He gets an idea, he explains, "and then I crawl under a rock and come out when it's time to do so." The name of his company, Salt Far, says it all. Salt is the result of crystallization when "nothing is left except the essence of what there was." His most recent work started as *Signature Required: Life During Wartime*, a response to 9/11 that evolved into *ColorMeAmerica*, a meditation on a personal journey through a strange land. It took him two-and-a-half years to complete.

While the influence of butoh is unmistakable in the choreographer's work, the label doesn't quite stick. Borrowing a definition from film, he calls what he does "butoh vérité." He wants to pierce the genre's trappings — glacial speed, bodily distortions, and white body paint — and focus the attention on the reality underlying the external phenomena.

Ledoh also works out his pieces into the smallest details. Nothing is left to chance. They are tightly structured multimedia events evincing a hands-on approach to integrating dance, sound, and visual elements. For *Suicide* he is again working with composer Matthew Ogaz and videographer-media artist Perry Hallinan.

All these aspects of Ledoh's artistic temperament have earned him the admiration of ODC Theater director Rob Bailis. ODC Theater, in collaboration with Circuit Network, is producing *Suicide*. "Frankly, Ledoh is a genius," Bailis says. "He is extremely diligent, lives a good long time with a subject, and comes to the table with a well-realized and courageous approach to a topic."

Ledoh lives in Sonoma and San Francisco. His daughters, whom he had to take to their piano lessons between a rehearsal and this interview, live in SF. The eternal commute between the two places may well have sown the seeds for what has become *Suicide*. The Golden Gate Bridge Authority is considering installing a wall and a net to discourage jumpers. The intent may be to save lives but, in all likelihood, an ancillary purpose may be avoiding lawsuits. It's a very fractured approach to seeing reality.



Ledoh (top, with symbolic daisy) and Iu-Hui Chua and Tammy Ho perform in *Suicide Barrier: secure in our illusion*.
PHOTO BY KATHRYN BALASINGAM

For Ledoh, this act of wall-building became an image of a self-deception that inevitably alienates us from full consciousness. For some, that blindness is hubris; for others, it means an inability to see the "other." In his work, Ledoh tries to penetrate the false sense of reality and security that he observes everywhere in contemporary life. It's in the dancer whom he sees only as a reflection thrown back by a mirror — and in the shopper who walks the aisles of a supermarket. He finds it even in the Ka-Ren, who, with the advent of ecotourism, "are now stuck in a game reserve of a natural forest."

In a publicity shot, Ledoh is shown with a white flower stuck in his mouth. Is it a chrysanthemum, a funeral flower in many cultures? "It is a Gerbera daisy, and yes, it is a mourning flower for me," he explains. The Ka-Ren grow them — for export.

Ledoh is not naïve about our ability to break through the walls we build around ourselves. He calls it "chasing our tail and never biting into it." In his art, he tries to get as close as he can. Butoh, he says, is the means to "keep it honest, not to stylize," which would distort the perspective. Working with the exquisite, ballet-trained Ho, he whispers images to her: "brush it away"; "reach for the apple." These images, he later explains, are grasped by the mind that then has to let them sink inside the body. Gradually, Ho transforms herself into a vessel beyond what she thought she was. Then the choreographer encourages her to open and neutralize her eyes. When she no longer focuses, her eyes have become lenses through which we can look inside. **SFBG**

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The importance of being self-important

Terrence Malick returns with *The Tree of Life*

By Dennis Harvey
arts@sfbg.com

FILM Mainstream American films are so rarely adventuresome that overreactive gratitude frequently greets those rare, self-conscious, usually Oscar-baiting stabs at profundity. Terrence Malick has made those gestures so sparingly over four decades that his scarcity is widely taken for genius. *Badlands* (1973) was the kind of idiosyncratic, near-brilliant commercial nonentity that period's commercial flailing allowed executives to fund; 1978's *Days of Heaven* was pictorially stunning, but dramatically freeze dried, its 19th-century prairie triangle a melodrama sublimated by a director who worshipped landscapes. People? Not so much.

Yet those films' cool status as commercial failures and artistic treasures fostered a Malick cult, amplified by his elusiveness in subsequent decades. He became the holy grail — one prodigy who checked out before he could disappoint (unlike, say, Michael Cimino), heightening all expectations by staying nearly as inaccessible an artist and celebrity as Thomas Pynchon.

Were those two in cahoots? Because around the same time Pynchon launched his shockingly unexpected literary return, Malick returned with 1998's *The Thin Red Line*, a James Jones novel (à la *From Here to Eternity*) turned metaphysical spectacular, with half the male stars in Hollywood drafted to prove their artistic cred by working for the master. It was a pretentious, uneven, distractingly starry movie — but also frequently transcendent, the horror of World War II military life and death spun into a frequently rapturous lyric meditation on nature, God, and existence. It provided the hitherto unknown, subsequently not-much-less-so Jim Caviezel with a better Jesus part than *The Passion of the Christ* (2004). It was a film whose tremendous poetry and heart barely triumphed over self-indulgence. Still, it did.

By contrast, 2005's *The New World* was a mess no amount of pretty pictures could sculpt into viable shape. It offered the worst of latter-day Malick — New Age coffee-table-book photography, the endless banal stream-of-consciousness voiceovers in search of a screenplay — with scant narrative or thematic spine.

Now there's *The Tree of Life*. Famously delayed over and over again from predicted festival debuts while Malick tinkered, it's at once astonishingly ambitious — insofar as general addressing the origin/meaning of life goes — and a small domestic narrative artificially inflated to a maximally pretentious pressure-point.

Tree starts (after a quote from Job 38) with a 1950s all-American family getting some very bad news — never specified — about one of its sons. Soon we get a lot of gauzy psychedelia, cosmos views, and miscellaneous FX one gradually perceives are meant to be the mind of God, the big bang, and subsequent evolutionary development of earthly life. Malick does not disappoint with the staggering imagery. Some is gorgeous if predictable in his now-familiar staring-through-trees-at-glinting-sunlight fashion, some space-odyssey fantastical (*2001: A Space Odyssey*'s VFX wizard Douglas Trumbell is listed as a consultant).

What's simplistic is the larger meaning — despite the now-usual Malick excess of affected voice-overs ("Father ... always you wrestle inside me, always you will" a child intones) — the gender roles (Jessica Chastain's '50s wife is part Donna Reed, part angel of mercy) and aesthetic cliches of his prayerful search for significance beyond the underserved norms of narrative and character development.

The thesis here is a conflict between "nature" (the way of striving, dissatisfied, angry humanity) and "grace" (the way of love, femininity, and God). After a while *Tree* settles into a fairly conventional narrative groove, dissecting — albeit in meandering, often forcedly "lyrical" fashion — the travails of a middle-class Texas household whose patriarch is sternly demanding of his three young sons. Eldest Jack (Hunter McCracken) eventually comes to hate this alternately affectionate and cruel father.



Laramie Eppler, Brad Pitt, and Tye Sheridan star in *The Tree of Life*, opening in San Francisco soon after picking up the Palme d'Or at the 2011 Cannes Film Festival. | PHOTO BY MERIE WALLACE

As the father, a solid Brad Pitt gets the best-defined part here, playing a man who invents arbitrary rules simply to punish petty transgressions. Yet he's no monster but a conflicted, resentful aspirant toward the American dream taking those frustrations out on his loved ones. The specificity of everyday tyranny, most often practiced at family meal times — the movie's aesthetically simplest, most emotionally potent scenes — suggest Malick is working through autobiographical demons here.

The Tree of Life is thus like *The Great Santini* or *This Boy's Life* meets Tarkovsky (or, worse, Tarsem); something relatably intimate housed in the most ornately overblown package imaginable. It's like those James Michener novels in which a simple soap opera is backgrounded by 300 pages of historical errata practically going back to the amoeba from which our protagonists descended. Only Malick, bless him, actually depicts the amoeba.

As a modern-day survivor of that household, Malick's career-reviving ally Sean Penn has little to do but look angst-ridden while wandering about various alien landscapes. The child actors are excellent. But Chastain, in an expansion of the Eternal Woman roles played by Miranda Otto in *The Thin Red Line* and Q'orianka Kilcher in *The New World*, plays not a character but an abstract of ethereal, endlessly giving maternity, forever swanning about in gauzy sundresses, at one point so full of grace she literally floats in midair. I doubt Malick realizes he's put her on a traditional sexist pedestal that reduces while it exalts. She's a simple creature — all love! — while the menfolk get to be thorny and complicated.

Set in Waco but also shot in Rome, at Versailles, and in Saturn's orbit (trust me), *The Tree of Life* is so astonishingly self-important while so undernourished on some basic levels that it would be easy to dismiss as lofty bullshit. (Malick's soundtrack of Mahler, Smetana, Holst, Górecki, Berlioz, etc. only heightens his grandiosity.) Its Cannes premiere audience booed and cheered — both factions right, to an extent.

Speaking for the middle ground, I'd say this is a cheeringly daft enterprise by turns extraordinary, masturbatory, and banal. Encouraging slightly loony poets to work on a grand scale is always a good thing, even if the results are this mixed. Malick goes way out on a limb, his attempted philosophical weight often nearly crashing the movie to the ground. But by a hair's breadth he stays on that branch, wobbling and flapping wings — while most major studio-bankrolled American directors never think of climbing the tree in the first place. SFBG

THE TREE OF LIFE opens Fri/3 in San Francisco.



Pier Paolo Pasolini dedicated *Mamma Roma* (1962) to Italian neorealist pioneer Roberto Rossellini.

A mother's touch

Anna Magnani dazzles in Pier Paolo Pasolini's 1962 film, *Mamma Roma*

By Max Goldberg
arts@sfbg.com

FILM The Rome of Pier Paolo Pasolini's spirited second feature is that of the outer rings, the transitional *borgata* where ugly high-rise apartments interrupt wild grass and occasional industry. Pasolini, who lived for many years in such an outskirt with his mother, pointedly blurs development and ruin in his fluid camera observations of this liminal zone, much as he blurs the figure of mother and lover in Anna Magnani's titular heroine. Like Mildred Pierce, Mamma Roma wishes prosperity for her child at any cost. She moves him from what she deems a rural backwater to the *borgata* for a shot at a "decent life," which for her means selling vegetables rather than sex. Their new home is cruel in many ways, however. Ettore (Ettore Garofolo) slides toward delinquency, and soon an ex-lover presses Mamma Roma back into prostitution.

The basis of this mustachioed man's hold on the proud woman is unclear, but it's enough that we grasp the indentured terms of their relationship. The gaps in time and exposition feed the film's tonal volatility. Poignant coming-of-age scenes in the grass slide into Magnani's loud declamations, sociological analysis intermingles with passionate iconoclasm, all too brief glimpses of joy give way to degradation, and startling cuts between scenes set the whole thing aquiver. The basic dilemma is between critical detachment and confessional intimacy (the poet's taste in men ran to young street kids like Ettore, and he had a worshipful relationship with his own mother, going so far as to cast her as Mary in his 1964 film, *The Gospel According to St. Matthew*). *Mamma Roma* is a study of the Italian postwar landscape, to be sure, but one which extends to the realms of desire and emotion.

Much of this comes down to the casting of Magnani, then entering the twilight of her career after a successful stint in Hollywood (where she nabbed the 1955 Oscar for her role in *The Rose Tattoo*, written expressly for her by a smitten Tennessee Williams). Jean-Luc Godard also made a film about a prostitute with an actress named Anna in 1962 (*Vivre Sa Vie*), but whereas he needed to make an imaginative leap to place Mlle. Karina in film history (her character goes to see fellow Dane Falconetti in *The Passion of Joan of Arc*), Magnani requires no such transference: her singular career thread the relative truths of neorealism and the Method. As Pasolini's chosen symbol of self-sacrifice and Rome itself, perhaps the signal reference is her death scene in Roberto Rossellini's *Rome, Open City* (1945).

Pasolini documents an economic occupation rather than a military one, and the spiritual malaise that hangs over the picture is more diffuse than in Rossellini's picture. Nothing illustrates the director's bending neorealism so well as a pair of recessive tracking shots of Mamma Roma walking the night. The shots are underexposed so that the street lights appears abstracted and the men who emerge from darkness as ghosts — or is she the ghost, persisting in her monologues no matter who's listening? Done with a poverty of means, these sequences nonetheless conjure a kind of spiritual possession in the grip of material disgrace.

There are glimmers of Pasolini's later films in *Mamma Roma* (a stray mention of Dante's Circle of Shit flashing forward to his notorious 1975 movie, *Salò, or the 120 Days of Sodom*), but its most significant innovation may lie in its yoking melodrama to a caustic modernist sensibility, thereby preparing a whole vein of art cinema later epitomized by R.W. Fassbinder. *Mamma Roma*'s lessons may well have been absorbed, but it still looks tender and dire as ever. SFBG

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Kronos Quartet and Wu Man, *A Chinese Home*. Photo: Jay Blakesberg

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Shaking the city

Chris Carlsson's new book takes on the legacy of 1960s SF

By Ben Terrall
arts@sfbg.com

LIT Activist, writer, and fast-talking leftist public intellectual Chris Carlsson, cofounder of the monthly bike happening Critical Mass, spearheads the online local history repository *Shaping San Francisco*. I recently spoke with Carlsson about *Shaping SF* and his associated projects, including three collections of cultural and political essays published by City Lights Books, the most recent of which, *Ten Years that Shook the City: San Francisco 1968-1978*, will be released June 15.

Carlsson began work on *Shaping SF* — a multimedia digital history project — in 1994 with co-conspirators from his often hilarious dissident magazine *Processed World*.

Reclaiming San Francisco: History , Politics, Culture, edited by James Brook, Carlsson, and Nancy Peters, was published in conjunction with the first CD and kiosk release of *Shaping SF* in early 1998. The collection of essays sets the tone for what would become, in Carlsson's words, "an ongoing series of contrarian history anthologies about San Francisco."

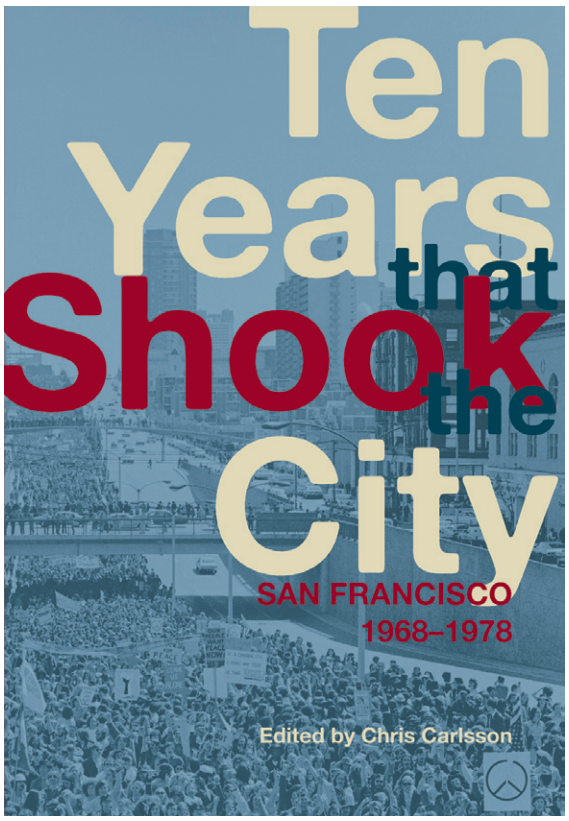
The second book in the series, *The Political Edge* (2004), examines cultural and political dynamics behind the popular mobilization to elect Green Party candidate Matt Gonzalez, a surprisingly close mayoral race that Gavin Newsom won in part with massive support from the San Francisco Chronicle and the national Democratic Party.

Carlsson says *Ten Years that Shook the City* continues his work "to counter our amnesiac culture." More specifically, the book takes on the argument that the 1960s were filled with experiments that didn't work out. Carlsson told me that evidence to the contrary "has systematically been flushed down the toilet" by mainstream commentators.

The book begins with a remembrance of the 1968 San Francisco State College strike, but in his introduction Carlsson writes: "From today's organic food and community gardening movements to environmental justice, gay rights, and other social identity movements, neighborhood anti-gentrification efforts, and much more, the 1970s are the years when transformative social values burrowed deeply into society."

In more than 30 years of activism, he also has crossed paths with many who became contributors to the series. Carlsson recalls when he attended an anti-nuclear rally in 1979 and was handed a flyer from a group called the "Union of Concerned Commies." The leaflet featured a drawing of the White House with nuclear cooling towers on either wing, done by veteran underground cartoonist Jay Kinney. Kinney contributed one of the most entertaining pieces in *Ten Years*, a short history of underground comix (in a move below mainstream radar, "comics" became "comix").

Former Guardian staffer Rachel Brahinsky contributed a heart-wrenching look at the (ongoing) African American exodus from the City by the Bay in the wake of the neighborhood-destroying process officially called "urban renewal." In the chapter that



follows Brahinsky's, veteran organizer Calvin Welch describes further tenant victories in the creation of what he refers to as "the community housing movement."

Carlsson's chapter, "Ecology Emerges," parallels a series of green history talks of the same name held this year at Counterpulse, *Shaping SF*'s home base at 1310 Mission St. Carlsson links the 1990s emergence of the environmental justice movement to David Brower, especially the more radical work Brower began when he left the Sierra Club and cofounded Friends of the Earth in 1969. Brower felt Greens should be anti-war, and was keen on making connections between movements. The ecologically-minded individuals and groupings Carlsson highlights also shared a disinterest in becoming a permanent cheering section for Democrats, working instead to keep pressure building from below.

I asked Carlsson for his take on the Obama administration's announced plans to allow the mining of millions, possibly billions, of tons of coal on public lands.

"Obama was supported from the beginning by Big Finance an Big Coal," Carlsson responded. He has never shown any indication he is anything but their front man. His lack of imagination on the energy crisis, the economic crisis, the military-empire crisis, and the social crisis is nothing less than remarkable." **SFBG**

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David Lowery (of Camper Van Beethoven and Cracker) plays Café Du Nord Mon/6. | PHOTO BY JASON THRASHER

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Gayngs, White Hinterland Independent. 8pm, $17.
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Jason King Band Biscuits and Blues. 8 and 10pm, $15.
Moonbell, Down Dirty Shake Hemlock Tavern. 9pm, $6.
Os Beaches, Grand Lodge, Festizio, Beehavers Café Du Nord. 9:30pm, $10.
Parlotones, Daylights, Farewell Typewriter Bottom of the Hill. 9pm, $12.
"Penny Arcade: A Live Music Showcase Six-Year Anniversary Party" Make-Out Room. 8pm, $8. With Skystone, Forever Goldrush, Pat Parra, Will Sprott, and host Raul Sanchez.

JAZZ/NEW MUSIC

Cosmo Alleycats Le Colonial, 20 Cosmo, SF; www.lecolonialsf.com. 7pm.
Dink Dink Dink, Gaucho, Michael Abraham Amnesia. 7pm, free.
Jazz organ party with Graham Connah Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free.
Ben Marcato and the Mondo Combo Top of the Mark. 7:30pm, $10.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.
Buena Onda Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, free. Funk, swing, rare grooves, and more with Dr. Musco and guests.
Footwerks Elbo Room. 9pm, $12. Hip-hop and electro with DJ Assault, Ripley, Dials, Sharon Needles, Ryury, and Electroass.
No Room For Squares Som., 2925 16th St, SF; (415) 558-8521. 6-10pm, free. DJ Afrodite Shake spins jazz for happy hour.

THURSDAY 2

ROCK/BLUES/HIP-HOP

Architecture in Helsinki, Hooray for Earth Great American Music Hall. 9pm, $21.
Barcelona, Holcombe Waller, Jenny O Swedish American Hall (upstairs from Café Du Nord). 7:30pm, $16.
Botticellis, Breathe Owl Breathe, Yesway, Hold Outs Bottom of the Hill. 8:30pm, $10.
Dirty Ghosts, Swiftumz, Golden Void Hemlock Tavern. 9pm, $7.
John Grant, Heidi Independent. 8pm, $20.
Gruff Rhys, Y Niwl, DJ Aaron Axelsen, DJ Omar Rickshaw Stop. 9pm, $13.
Hypnotist Collectors, Love Dimension, Blank Tapes, These Hills of Gold Café Du Nord. 8:30pm, $10.
Michael Landau Group Biscuits and Blues. 8 and 10pm, $18.
Pharoahe Monch 330 Ritch. 9pm, $15.

JAZZ/NEW MUSIC

Larry Carlton Rrazz Room. 8pm, $47.50.
Dave Parker Quartet Purple Onion, 140 Columbus, SF; (415) 956-1653. 8:30-11pm, free.
Organsm featuring Jim Gunderson and "Tender" Tim Shea Bollyhood Café. 6:30-9pm, free.
Soul jazz party with Chris Siebert Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free.
Stompy Jones Top of the Mark. 7:30pm, $10.

FOLK/WORLD/COUNTRY

Heather Combs, Steward Lewis, Pi Jacobs Hotel Utah. 8pm, $8.
Jesse Kotansky and friends Amnesia. 9pm.
"Twang! Honky Tonk" Fiddler's Green, 1330 Columbus, SF; www.twanghonkytonk.com. 5pm.

CONTINUES ON PAGE 36 ››

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THURS/2

CONT››

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, $5. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk, with guests Dasu Mali Band playing live music.
Culture Corner Koko Cocktails, 1060 Geary, SF; www.kokococktails.com. 10pm, free. Roots reggae, dub, rocksteady, and classic dancehall with DJ Tomas, Yusuke, Vinnie Esparza, and Basshaka and ILWF.
80s Night Cat Club. 9pm, $6 (free before 9:30pm). Two dance floors bumpin' with the best of 80s mainstream and underground with Dangerous Dan, Skip, Low Life, and guests.
Electric Feel Lookout, 2600 16th St, SF; www.fringesf.com. 9pm, $2. Indie music video dance party with DJ Mario Muse.
Guilty Pleasures Gestalt, 3159 16th St, SF; (415) 560-0137. 9:30pm, free. DJ TophZilla, Rob Metal, DJ Stef, and Disco-D spin punk, metal, electro-funk, and 80s.
1984 Mighty. 9pm, $2. The long-running New Wave and 80s party features video DJs Mark Andrus, Don Lynch, and celebrity guests.
Thursday Special Tralala Revolution Café, 3248 22nd St, SF; (415) 642-0474. 5pm, free. Downtempo, hip-hop, and freestyle beats by Dr. Musco and Unbroken Circle MCs.
Tropicana Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero, and Mr. E.

Elbo Room

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SUN 6/12 DUB MISSION: DJ SEP, J BOOGIE & JIMMY LOVE
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FRIDAY 3

ROCK/BLUES/HIP-HOP

Album Leaf, Sister Crayon, Casino Independent. 9pm, $15.
Architecture in Helsinki, Hooray for Earth Great American Music Hall. 9pm, $21.
Blackfield Great American Music Hall. 9pm, $26.
Damon and Naomi, Amor De Días, Colossal Yes Bottom of the Hill. 9:30pm, $14.
Dead Westerns, Slow Trucks, Pony Village Hemlock Tavern. 9:30pm, $7.
Petty Theft, Heather Combs Band Red Devil Lounge. 9pm, $12.
Sonny Rhodes Biscuits and Blues. 8 and 10pm, $20.
White Buffalo, Sonny Pete, Foolproof Four Café Du Nord. 9:30pm, $12.
Wombats, Wild Party, Tender Box, DJ Aaron Axelsen Rickshaw Stop. 9pm, $15.

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WED JUNE 8 — The Naysayers, 9pm, $5
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JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark. 9pm, $10.
Larry Carlton Rrazz Room. 8pm, $47.50.
Jazz organ party with Graham Connah Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free.
Vaughn Johnson Jack's Club, 2545 24th St, SF; (415) 641-5371. 7-9pm.
Kronos Quartet and Wu Man Yerba Buena Center for the Arts Theater, 700 Howard, SF; www.ybca.org. 8pm, $25.
Steve Tyrell Herbst Theatre, 401 Van Ness, SF; www.sfjazz.org. 8pm, $25-60.

DANCE CLUBS

Afro Bao Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, $5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.
Borgore, Roomate, Ritual Dubstep Crew DNA Lounge. 9pm, $20. Israeli dubstep and house.
120 Minutes Elbo Room. 10pm. Witch house with DHs Whitch, oOoOO, and Nako.
Strangelove Cat Club. 9:30pm, $3-7. Goth and industrial with DJ Tomas Diablo, Joe Radio, Daniel Skellington, and Starr.
Vintage Orson, 508 Fourth St, SF; (415) 777-1508. 5:30-11pm, free. DJ TophOne and guest spin jazzy beats for cocktalians.

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SATURDAY 4

ROCK/BLUES/HIP-HOP

Bootsy Collins Fillmore. 9pm, $46.
Buds Riptide Tavern. 9:45pm, free.
Dale Earnhardt Jr. Jr., EMA, Burnt Ones Rickshaw Stop. 8:30pm, $12.
Delta Wires Biscuits and Blues. 8 and 10pm, $20.
Earth, Wind, and Fire Bill Graham Civic Auditorium, 99 Grove, SF; www.ticketmaster.com. 8pm, $49.50-99.50.
Illness, Disasteroid, Outshined El Rio. 9pm, $8.
Little Wings, Rad Cloud, Seth Petterson, Owens Valley, Dynamite Amnesia. 9pm, $10.
Mission Players, Crackerjack Highway, Bulk Red Devil Lounge. 9:30pm, $10.
Ken Mode, Deaf Heaven Elbo Room. 6-9pm, $8.
My Parade, Rinds Thee Parkside. 3pm, free.
Picture Atlantic, Rin Tin Tiger, Handshake, Lakes Bottom of the Hill. 9pm, $10.
Planet Booty, Tigercat, Tres Lingerie Café Du Nord. 9:30pm, $12.
Quick and Easy Boys Grant and Green. 9pm.
Stornoway, Sea of Bees Independent. 9pm, $15.
VYGR, At Our Heels, Funeral Pyre, Viral Hemlock Tavern. 9:30pm, $8.
Walken, Aerial Ruin, Saturn Returns Thee Parkside. 10pm, $7.

JAZZ/NEW MUSIC

"Blue Note Rendezvous" 50 Mason Social House, 50 Mason, SF; www.50masonsocialhouse.com. 9pm, $5-10. With Damfino Players, Emperor Norton's Jazz Band, and belly dancing.
Larry Carlton Rrazz Room. 7 and 9:30pm, $47.50.
Jazz organ party with Graham Connah Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free.
Kronos Quartet and Wu Man Yerba Buena Center for the Arts Theater, 700 Howard, SF; www.ybca.org. 8pm, $25.
ROVA Saxophone Quartet with DJ Olive and DJ P-Love Swedish American Hall (upstairs from Café Du Nord). 8pm, $25.
Stompy Jones, Carl Sonny Leyland Verdi Club, 2424 Mariposa, SF; www.oldtimey.net. 9:30pm, $15.

FOLK/WORLD/COUNTRY

"Cowpokes, Gunslingers, and Outlaw Country" Slim's. 8:30pm, $13. With Earl Brothers, Hang Jones, Tiny Television, and Pops.
Misner and Smith, Gwyneth and Monko Plough and Stars. 9:30pm, $6-10.
"Saturday Night Salsa" Ramp, 855 Terry Francois, SF; www.facebook.com/TheRampSF. 5:30-8:30pm, $10.

DANCE CLUBS

Afro Bao Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, $5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.
Bootie SF DNA Lounge. 9pm, $6-12. Mash-ups.
Saturday Night Soul Party Elbo Room. 10pm, $5-10. Sixties soul with DJs Lucky, Phengren Oswald, and Paul Paul.

SUNDAY 5

ROCK/BLUES/HIP-HOP

Anna Calvi, Cuckoo Chaos Café Du Nord. 9pm, $15.
Coffin Hunter Thee Parkside. 4pm, free.

"JAMband Family Festival" Park Chalet, 1000 Great Hwy, SF; www.jamjamjam.com. 11am, free. With Charity Kahn and the JAMband.
Harvey Mandel Biscuits and Blues. 8 and 10pm, $20. With Barry Goldberg and Nick Gravenites.
Winter's Fall, Mike Sempert, Kissing Cousins, Mist Giants Rickshaw Stop. 8pm, $10.
Woodsman, Tapedeck Mountain, Fatality Reality Hemlock Tavern. 9pm, $7.

JAZZ/NEW MUSIC

Jazz organ party with Lavay Smith and Chris Siebert Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free.
Kally Price Old Blues and Jazz Band, Emperor Norton's Jazz Band Amnesia. 9pm, $5
Noertker's Moxie Musicians' Union Hall, 116 Ninth St, SF; www.noertker.com. 7:30pm, $10.
Lee Ritenour Herbst Theatre, 401 Van Ness, SF; www.sfjazz.org. 7pm, $25-60.
Tom Lander Duo Medjool, 2522 Mission, SF; www.medjoolsf.com. 6-9pm, free.

FOLK/WORLD/COUNTRY

Miguel Govea y Los Compas Erl Rio. 4pm, $8-10.
"Soultraditionlove" Palace of Fine Arts, 3301 Lyon, SF; www.zawaya.org. 3pm. Folkloric and classical Arab music from Palestine and beyond.
"Sunday Night Latin Sounds" Ramp, 855 Terry Francois, SF; www.facebook.com/TheRampSF. 5:30-8:30pm, $7.
A.J. Swearingen and Jonathan Beedle Slim's. 7:30pm, $25. Performing Simon and Garfunkel songs.

DANCE CLUBS

Batcave Cat Club. 10pm, $5. Death rock, goth, and post-punk with Steeplerot Necromos and c_death.
Dub Mission Elbo Room. 9pm, $6. Dub, roots, and classic dancehall with DJ Sep, Ludachris, and guest DJ Wisdom.
La Pachanga Blue Macaw, 2565 Mission, SF; www.thebluemacawsf.com. 6pm, $10. Salsa dance party with live Afro-Cuban salsa bands.

MONDAY 6

ROCK/BLUES/HIP-HOP

Father President, Bleached Palms, Symbolick Jews Elbo Room. 9pm, $6.
David Lowery Café Du Nord. 8pm, $24.
"*Winter's Bone*: The Complete Musical Score of the Motion Picture Performed by the Original Composers" Great American Music Hall. 8pm, $20.

DANCE CLUBS

Death Guild DNA Lounge. 9:30pm, $3-5. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.
M.O.M. Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.
Sausage Party Rosamunde Sausage Grill, 2832 Mission, SF; (415) 970-9015. 6:30-9:30pm, free. DJ Dandy Dixon spins vintage rock, R&B, global beats, funk, and disco at this happy hour sausage-shack gig.

TUESDAY 7

ROCK/BLUES/HIP-HOP

Corpus Callosum, Eleanor Murray, Ben Henderson Hemlock Tavern. 9pm, $6.
Devil Whale, David Williams Amnesia. 9:30pm, $5.
Glasvegas, Gliss Great American Music Hall. 9pm, $20.
Sarah Jarosz, Crooked Jades, Megan Keely Slim's. 8pm, $14.
Agnes Obel, Jhameel, Bird By Snow Rickshaw Stop. 8pm, $12.
Orange Goblin, Gates of Slumber, Naam, DJ Rob Metal Bottom of the Hill. 9pm, $14.
Sloan, Dearly Beloved Café Du Nord. 9:30pm, $15.

DANCE CLUBS

DJs Dion and Kwala Elbo Room. 9pm, $5. Capoeira Brasil fundraiser with Brazilian dance hits, samba, bossa nova, and more.
Eclectic Company Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro. **SFBG**


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6/10 – YOUNG WIDOWS, MY DISCO, HIDES, NAME
6/11 – BROTHERS OF BRAZIL, CHUCHA SANTAMARIA Y USTED
6/15 – CRYSTAL ANTLERS, AUDACITY, TIJUANA PANTHERS, DEVON WILLIAMS
6/23 – GRANT HART (HUSKER DU)
6/26 – WAX IDOLS, THE PAPERHEAD, LILAC, THE WRONG WORDS
6/30 – BOBBY JOE EBOLA & THE CHILDREN MACNUGGITS, THE DEAD WESTERNS, THE REACTION, FREEDOM CLUB
7/1 – GIANT SQUID, JUDGEMENT DAY
7/8 – RIVERBOAT GAMBLERS, DEAD TO ME, OFF WITH THEIR HEADS, THE UNDERGROUND RAILROAD TO CANDYLAND, BIG KIDS
7/16 – LEFT ALONE, LOS KUNG FU MONKEYS, STATIC THOUGHT, CIVIL WAR RUST
9/8 – VREID, KAMPFAR

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6.18 BOOBIES ROCK BENEFIT
6.24 FOREVERLAND
6.25 BLACKALICIOUS
7.03 CREAM OF BEAT
7.08 DIRYTBIRD
7.09 DIOGO NOGUEIRA
7.15 3RD FRIDAYS
7.30 BOOTIE 8 YR ANNIVERSARY

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Thurs-Sun, June 2-5
HIROMI: THE TRIO PROJECT
Hiromi - piano, keyboards, Anthony Jackson - electric bass Simon Phillips - drums

Mon, June 6 - iMPULSE! MONDAYS
Tribute to JOHN COLTRANE
A LOVE SUPREME (1965) & TRANSITION (1965)
MARCUS SHELBY ALL-STARS
Featuring HOWARD WILEY, MEL MARTIN, JEFF MARS, MATT CLARK, Plus DJ VINNIE ESPARZA spinning vintage vinyl

Tues, June 7
ANCIENT FUTURE
"World Without Walls" Reunion Concert

Wed, June 8
The Legendary SKATALITES
plus JAH YZER (Jah Warrior Shelter)

Thurs, June 9 - The Ninth Annual
MONTE CARLO NIGHT
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ROBBEN FORD (6/10 only)

Fri, June 12
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Wed, June 1
THE BAD PLUS

Thurs, June 2
FOUR ON THE FLOOR
Featuring BARBARA HIGBIE, LINDA TILLERY, GEORGE BROOKS & KAI ECKHARDT

Fri, June 3
ANTHONY DAVID

Sat-Sun, June 4-5
JOEY DeFRANCESCO TRIO with Rick Zunigar (guitar) & Ramon Banda (drums)


Mon, June 6
MICHAEL FORMANEK
Featuring TIM BERNE, CRAIG TABORN, & GERALD CLEAVER
Celebrating the release of The Rub and Spare Change on ECM

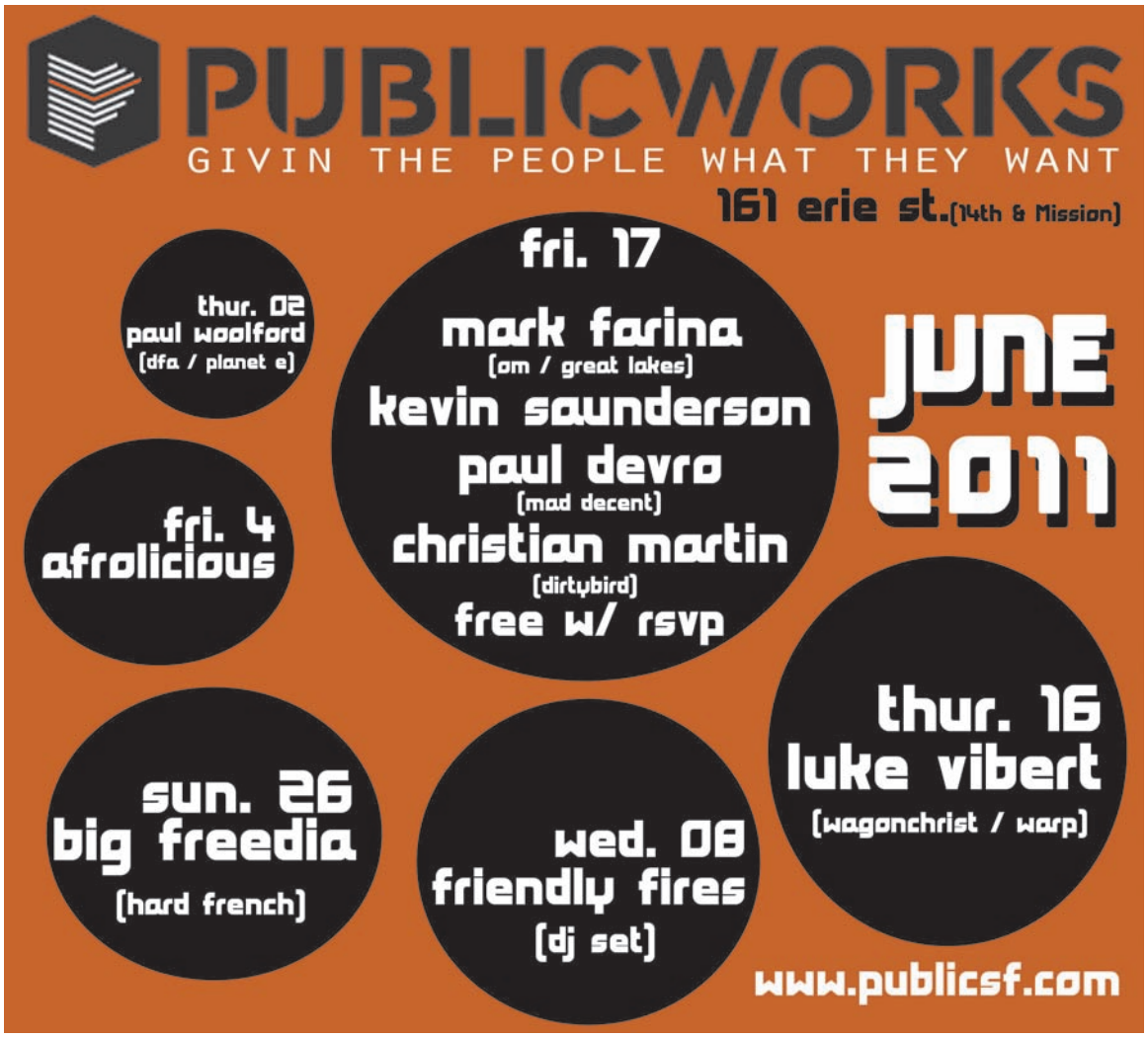
Tues, June 7
MOTEMA MUSIC NIGHT
NILSON MATTA & RONI BEN-HUR
Celebrating CD Release *Mojave* with Special Guest
BABATUNDE LEA

Wed, June 8
GRUPO BAKKAN

Thurs-Fri, June 9-10
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SFBG



William J. Brown III stars as General Hector MacDonald in Theatre Rhinoceros' *Fighting Mac!* | PHOTO BY KENT TAYLOR

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete listings, see www.sfbg.com.

THEATER

OPENING

All Atheists Are Muslim Stage Werx, 533 Sutter, SF; www.brownpapertickets.com. $20. Opens Sun/5, 7pm. Runs Sun, 7. Through July 10. Zahra Noorbakhsh returns with her timely comedy.
Assassins Eureka Theatre, 215 Jackson, SF; www.roltheatre.com. $20-36. Opens Thurs/2, 8pm. Runs Thurs-Sat, 8pm (also Sat, 2pm); Sun, 2pm. Through June 25. Ray of Light Theatre performs the Sondheim musical.
Fighting Mac! Thick House Theatre, 1695 18th St, SF; 1-800-838-3006, www.therhino.org. $15-30. Previews Thurs/2-Sat/4 and Thurs/9, 8pm; Sun/5, 3pm. Opens Fri/10, 8pm. Runs Wed-Sat, 8pm; Sun, 3pm. Through June 19. Theatre Rhinoceros performs John Fisher's play about real-life queer British general Hector MacDonald.
"Fury Factory 2011" Various venues and prices; www.brownpapertickets.com. June 9-July 12. Over 30 Bay Area and national companies participate in this bi-annual theater festival.
Much Ado About Lebowski Cellspace, 2050 Bryant, SF; www.sfindie.com. $25. Opens Fri/3, 8pm. Runs Fri-Sun, 8pm. through June 28. SF IndieFest and the Primitive Screwheads perform a Shakespeare-inflected take on the Coen Brothers' classic film.

BAY AREA

Edward Albee's Tiny Alice Marin Theatre Company, 397 Miller, Mill Valley; (415) 388-5208, www.marintheatre.org. $32-53. Previews Thurs/2-Sat/4, 8pm; Sun/5, 7:30pm. Runs Tues, Thurs-Sat, 8pm (also June 16, 1pm; June 11 and 25, 2pm); Wed and Sun, 7:30pm (also Sun, 2pm). Through June 26. Marin Theatre Company performs Albee's most divisive play, an erotic thriller-cum-comic allegory.
[title of show] TheatreWorks at the Mountain View Center for the Performing Arts, 500 Castro, Mtn View; (650) 463-1960, www.theatreworks.org. $24-42. Previews Wed/1-Fri/3, 8pm. Opens Sat/4, 2 and 8pm. Runs Tues-Wed, 7:30pm; Thurs-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through June 26. TheatreWorks performs a new musical about musicals by Hunter Bell and Jeff Bowen.

ONGOING

Little Shop of Horrors Boxcar Theatre Playhouse. 505 Natoma; www.boxcartheatre.org. $20-50. Tues-Sat, 8pm; Sun, 2pm. Through June 26. Boxcar Theatre presents a new version of the musical.
Nobody Move Intersection for the Arts, 925 Mission, Golden Gate; 626-2787, www.brownpapertickets.com. $20-35. Thurs-Sat, 8pm; Sun, 3pm. Through June 12. Intersection for the Arts and Campo Santo present a play based on the novel by Denis Johnson.
The Pride New Conservatory Theatre Center, 25 Van Ness, SF; (415) 861-8972, www.nctcsf.org. $24-40. Wed-Sat, 8pm; Sun, 2pm. Through July 10. New Conservatory Theatre Center performs the West Coast premiere of Alexi Kaye Campbell's love-triangle time warp drama.
Reborning SF Playhouse, 533 Sutter; 677-9596. www.sfplayhouse.org. Tues-Wed, 7pm; Thurs-Sat, 8pm (also Sat, 3pm). Through June 11. Though emphatically fictional, Zayd Dohrn's play *Reborning*, currently receiving its world premiere at the SF Playhouse, provides an intriguing introduction to a decidedly fringe occupation. That of reborning: the art of crafting photo-realistic doll children commissioned by collectors, and sometimes by grieving parents. The play opens with an act of creation, as Kelly (Lauren English) tidies up a closed eye with a sculptor's blade while a joint burns in the ashtray beside her. Enter Lorri Holt as Emily, a crisp, efficient businesswoman, and a client, come to check on the progress of her "baby" Eva. Things start to go South when Emily suggests some modifications and Kelly's own obsession with the project eventually spirals out of control. Amiable foil, Alexander Alioto as Kelly's boyfriend Daizy, exudes eager, golden retriever-like loyalty, but as Emily coolly observes, has "nothing to offer someone who is drowning." All three actors are top-notch and do a fine job processing thoroughly uncomfortable moments, and the crack design team set the stage and mood precisely. Unfortunately the script itself skews towards melodrama and certain themes (dildo-design, drug abuse, "the dumpster darling") imbue *Reborning* with an almost seedy, *Jerry Springer* vibe that seems inconsistent with director Josh Costello's strictly straightforward approach to the charged material. (Gluckstern)
Risk is This...The Cutting Ball New Experimental Plays Festival EXIT on Taylor, 227 Taylor; (800) 838-3006, www.cuttingball.com. $20-50. Fri-Sat, 8pm. Through June 25. Cutting Ball Theater closes its 11th season with a festival of experimental plays, including works by Eugenie Chan, Rob Melrose, and Annie Elias.
The Stops New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. $24-40. Wed-Sat, 8pm; Sun, 2pm. Through June 25. New Conservatory Theater Center presents a musical comedy set in San Francisco.
A Streetcar Named Desire Actors Theatre, 855 Bush; 345-1287, www.actorstheatresf.org. $26-38. Wed-Sat, 8pm. Through June 25. Actors Theatre of San Francisco presents the Tennessee Williams tale.
Vice Palace: The Last Cockettes Musical Thrillpeddlers' Hypnodrome, 575 10th St; (800) 838-3006, www.brownpapertickets.com. $30-35. Fri-Sat, 8pm; Sun, 7pm. Through July 31. Hot on the high heels of a 22-month run of *Pearls Over Shanghai*, the Thrillpeddlers are continuing their Theatre of the Ridiculous revival with a tits-up, balls-out production of the Cockettes' last musical, *Vice Palace*. Loosely based on the terrifyingly grim "Masque of the Red Death" by Edgar Allan Poe, part of the thrill of *Palace* is the way that it weds the campy drag-glamour of *Pearls Over Shanghai* with the Thrillpeddlers' signature Grand Guignol aesthetic. From an opening number set on a plague-stricken street ("There's Blood on Your Face") to a charming little cabaret about Caligula, staged with live assassinations, an undercurrent of darkness runs like blood beneath the shameless slapstick of the thinly-plotted revue. As plague-obsessed hostess Divina (Leigh Crow) and her right-hand "gal" Bella (Eric Tyson Wertz) try to distract a group of stir-crazy socialites from the dangers outside the villa walls, the entertainments range from silly to salacious: a suggestively-sung song about camel's humps, the wistful ballad "Just a Lonely Little Turd," a truly unexpected *Rite of Spring*-style dance number entitled "Flesh Ballet." Sumptuously costumed by Kara Emry, cleverly lit by Nicholas Torre, accompanied by songwriter/lyricist (and original Cockette) Scrumbly Koldewyn, and anchored by a core of Thrillpeddler regulars, *Palace* is one nice vice. (Gluckstern)

BAY AREA

Care of Trees Ashby Stage, 1901 Ashby, Berk; (510) 841-6500, www.shotgunplayers.org. $17-26. Thurs-Sat, 8pm; Sun, 5pm. Through June 26. Shotgun Players presents a play about love and belief by E. Hunter Spreen, directed by Susannah Martin.
Distracted 529 South Second St, San Jose; (408) 295-4200, www.cltc.org. $15-35. Thurs-Sat, 8pm; Sun, 2pm. Through June 19. City Lights Theater Company of San Jose presents a drama written by Lisa Loomer and directed by Lisa Mallette.
Let Me Down Easy Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. $17-73. Tues and Thurs-Sat, 8pm (also Sat, 2pm); Wed, 7pm; Sun, 2pm. Through June 26. Anna Deavere Smith performs her latest solo show.
Welcome Home, Julie Sutter Marion E. Greene Black Box Theater, 531 19th St, Oakl; www.theatrefirst.com. $10-30. Thurs-Sat, 8pm; Sun, 2pm. Through June 19. A combat veteran returns home to figure out her post-Iraq life in Julie Marie Myatt's drama.

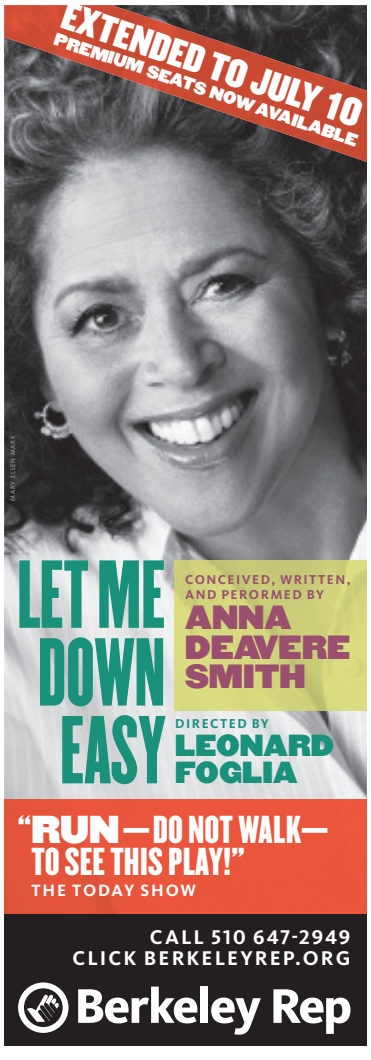
PERFORMANCE/DANCE

Dance Elixir Fort Mason Center, Southside Theatre, Marina at Laguna, SF; www.sfiaf.org. Sun, 4. $15. The company performs *Thieves*, a work about mortality.
Iraqi Bodies, Nina Haft and Company Fort Mason Center, Southside Theatre, Marina at Laguna, SF; www.sfiaf.org. Fri-Sat, 8pm; Sun, 7pm (Iraqi Bodies only). $25. Iraqi Bodies debuts in the U.S. with *Crying of My Mother*, a work that addresses religious conflicts in Iraq, while Nina Haft and Company perform *T:here*, a collaboration with Bay Area Palestinian dance artists and musicians. Sunday, Dance Elixir joins the shared program with *The Quieting Heart*. SFBG











Addicted to W.O.W.? Release the nerd rage from RPG withdrawal at the Cartoon Art Museum on Sat/4 for the *King of RPGs* launch party. | PHOTO COURTESY OF KINGOFRPG.COM

On the Cheap listings are compiled by Jackie Andrews. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 1

***Wicked Plants* indeed** Conservatory of Flowers, 100 JFK Drive, Golden Gate Park, SF; (415) 831-2090, www.conservatoryofflowers.org. 6:30-8pm, $10. Meet botanical rockstar Amy Stewart, author of the best-selling book *Wicked Plants: The Weed that Killed Lincoln's Mother and Other Botanical Atrocities* – which happens to be the inspiration for the Conservatory's current exhibition, also called Wicked Plants. Hear about a tree that sheds poison daggers, a red seed that stops the heart, a shrub that causes paralysis, a vine that strangles, and a leaf that triggered a war.

THURSDAY 2

"Bestia Mundi" art opening Bone Room, 1573 Solano, Berk.; (510) 526-6262, www.boneroompresents.com. 7-9pm, free. Check out the latest work of Ron Pippin, the artist who creates museums of "wunderkammers" – specimens of an empyrean other-world consisting of boxes and skeletons articulated with strange machinery – at his opening for "Bestia Mundi." Of course, given the venue, you will be able to peruse the wonders of natural history as well as the oddities that the Bone Room has to offer.

FRIDAY 3

Small space, big taste Books, Inc., 2551 Chestnut, SF; (415) 931-3633 , www.booksinc.net, www.biggirlssmallkitchen.com. 7pm, free. Having a large kitchen, especially in San Francisco, is not always an option. Quarter-life Cooks Cara Eisnepress and Phoebe Lapine understand all too well and have got you covered with their new cookbook to accompany their cooking blog, Big Girls Small Kitchen. They teach you everything from buying your first spatula to must-have kitchen essentials and recipes that reflect a twenty-something and cramped-for-space point-of-view.

SATURDAY 4

Eco-urban festival Union Street between Gough and Steiner, SF; www.unionstreetfestival.com. Sat/4 and Sun/5, 10am-6pm, free. This year the Union Street Festival promises to be even more focused on on health, green education, and sustainable living. Dine at the many healthy food booths, cafes, and bistros, and peruse the local green vendors while listening to live entertainment featuring jazz, classical and swing music. But be sure to leave your brown bags at home – this year the festival is alcohol-free.

***King of RPGs* launch party** Cartoon Art Museum, 655 Mission, SF; (415) CAR-TOON, www.cartoonart.org. 5:30-7:30pm, free. Celebrate the release of the second volume of this popular Graphic novel, *King of RPGs*, a tongue-in-cheek tale of nerd rage due to a crippling World of Warcraft addiction. Tonight, writer and manga expert Jason Thompson and artist Victor C. Hao meet and greet fans with beverages, light food and a talk about the process of making professionally published manga.

SUNDAY 5

Dance church el Rio, 3158 Mission, SF; (415) 282-3323, www.elriosf.com. 11am-3pm, $3-$5 suggested donation. Its parties like this that helped save Lyon Martin Health Services from closure, but that doesn't mean you have to stop showing the love. This Sunday's Dance Church – a booty dancing, bloody mary drinking alternative to traditional church – will be donating the cover charges to the much needed health clinic. There will be breakfast, bloody marys (of course,) and a queer communion on the back patio.

MONDAY 6

***The Lazy Gourmet* book launch party** Bazaar Cafe, 5927 California, SF; (415) 831-5620, www.twolazygourmets.com. 6-9pm, free with drink purchase. Help celebrate the launch of Robin Donovan and Juliana Gallin's new cookbook, *The Lazy Gourmet: Magnificent Meals Made Easy,* and learn how even the most unmotivated person with an empty stomach can make simple, elegant, and delicious dishes. Come hungry, buy a book, and sample the recipes prepared by the authors themselves.

TUESDAY 7

Viral Time Cowell Theater, Fort Mason Center, SF; (415) 752-5537, www.longnow.org. 7-8:30pm, $10, free for members. This installment of the Long Now Foundation's monthly series called "Seminars About Long-term Thinking" features science journalist Carl Zimmer as he discusses blazingly fast and ancient viral time in his new book, *A Planet of Viruses.* Whole Earth Catalog founder Stewart Brand hosts this discussion about these microscopic organisms – some good, some bad – that are a major engine for the evolution of all other life on the planet.

Whore! Magazine release party Casanova Lounge, 527 Valencia, SF; www.whoremagazine.net. 7-10pm, free. The second issue of Whore! Magazine – the quarterly publication that celebrates the women who define themselves outside of the status quo – features vagina fashion, women of the French Revolution, feminism (duh!), and more. Kick back with a cocktail among like-minded feministas and give cheers to another issue of this provocative magazine. **SFBG**

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DANCE ELIXIR (CHOREOGRAPHER AND DANCER LEYYA TAWIL WITH EXPERIMENTAL GUITARIST AVA MENDOZA)
QUIETING HEART
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Documentary *Dumbstruck*, out Fri/3, visits a convention in Fort Mitchell, Ky., "ventriloquism capital of the world."

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Peter Galvin, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, and Matt Sussman. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide. Due to the Memorial Day holiday, theater information was incomplete at presstime. For complete film listings, see www.sfbg.com.

ANOTHER HOLE IN THE HEAD

The eighth Another Hole in the Head Film Festival runs June 2-17 at the Roxie Theater, 3117 16th St., SF. For tickets ($11) and complete schedule, visit www.sfindie.com.

OPENING

Blank City "No one was doing what they were trained to do" — key to the explosion in Super-8 movie-making in late '70s and mid-'80s New York City, according to John Lurie, star of 1984's *Stranger Than Paradise*. Filling in the blanks of a burnt-out city-turned-artistic playground, musicians like Lurie and Jim Jarmusch made films, and artists such as Jean-Michel Basquiat and Richard Kern plopped themselves in front of the camera or behind it. Those grainy artifacts were populated by performers oozing with character and charisma, à la Steve Buscemi and Debbie Harry, while combos that ran the generational gamut, from Patti Smith to the Contortions to Sonic Youth, provided the soundtracks as well as the vivid onstage visuals. French filmmaker Celine Danhier does the noble work of trying to encapsulate and couple the disparate No Wave and Transgressive cinemas under the umbrella of shared geography — the squatter-friendly, pre-Times Square-cleanup New York — though organizationally and conceptually *Blank City* has a tough time surmounting flaws like choppy chronology and uneven allotments of screen time. The No Wave years get short shrift — you're yearning to see more of the actual films. Should these two movements be paired in the first place — and where does the wildly successful 1983 hip-hop document *Wild Style* fall (and why isn't the same year's *Style Wars* included)? Danhier fails to make convincing connections, though the snippets of interviews with provocateurs like Amos Poe and Lydia Lunch almost make up for it (who knew, say, that late Dreamlander Cookie Mueller was Rainer Werner Fassbinder's dealer, as John Waters gossips?), and snippets of movies such as the vibrant *Downtown 81* (1981) transmit the scene's energy — loud, clear, and cacophonous. (1:35) (Chun)

Dumbstruck Don't get it twisted and splintered, Charlie McCarthy: this almost-earnest doc devoted to one of the world's geekiest forms of entertainment, ventriloquism, knows its subject comes cloaked in cheese and then some. But despite a slightly clunky, by-the-book structure — writer-director Mark Goffman (*The West Wing*, *Law & Order: SVU*) never quite takes the potentially loaded material beyond its certain safe, linear confines — *Dumbstruck* surprises with its profiles of the very eccentric people who are driven to spiel through dummies. Kim, a former Miss Ohio beauty queen, is trying to rise above kiddie shows and hit the coveted cruise circuit, as her mother wrings her hands at home, worrying that her daughter will never stop playing with dolls and start popping out some real children. Wilma has hit rock bottom, ostracized by her family because of her love of ventriloquism and on the verge of eviction, and Terry has made it to the top after years of struggle, winning *America's Got Talent* and ultimately a $100 million contract at a Vegas Casino. Goffman obviously put in the hours with his subjects — you just wish he had dug deeper into the interior life of his ventriloquists: why does Kim, who resembles a human Barbie doll, feel compelled to perform through her grotesque floozy puppet, and why did the waifish tween Dylan choose the smooth-talking black doll as his counterpart? I'll be waiting for answers in the *Waiting for Guffman*-style feature that just might come in *Dumbstruck*'s wake. (1:24) (Chun)

Empire of Silver Love, not money, is at the core of *Empire of Silver* — that's the M.O. of a Shanxi banking family's libertine third son, or "Third Master" (Aaron Kwok) in this epic tug-of-war between Confucian duty and free will. The Third Master pines for his true love, his stepmother (Hao Lei), yet change is going off all around the star-crossed couple in China at the end of the 19th century and the start of the 20th, and the youthful scion ends up pouring his passion into the family business, attempting to tread his own path, apart from his Machiavellian father (Tielin Zhang). Much like her protagonist, however, director (and Stanford alum) Christina Yao seems more besotted with romance than finance, bathing those scenes with the love light and sensual hues reminiscent of Zhang Yimou's early movies. Though Yao handles the widescreen crowd scenes with aplomb, her chosen focus on money, rather than honey, leaches the action of its emotional charge. It doesn't help that, on the heels of the Great Recession, it's unlikely that anyone buys the idea of a financial industry with ironclad integrity — or gives a flying yuan about the lives of bankers. (1:52) (Chun)

Mia and the Migoo A young girl fights to protect the planet in this traditionally-animated French import. (1:32)

The Tree of Life See "The Importance of Being Self-Important." (2:18)

X-Men: First Class Matthew Vaughn (2010's *Kick-Ass*) helms this reboot of the comic-book series, with a new cast headed up by James McAvoy, Michael Fassbender, and January Jones. (2:20)

ONGOING

L'Amour Fou Pierre Thoretton's documentary *L'amour fou* opens with two clips of men bidding farewell. The first, from 2002, is of the French-Algerian couturier Yves Saint Laurent announcing his retirement in a moving and emotional speech worthy of his favorite writer Marcel Proust. The second is of Pierre Bergé, Saint Laurent's longtime business partner and former lover, eulogizing his departed friend at the designer's memorial service six years later. Thoretton's film is suffused with goodbyes, many tender and candid, some portentous and rehearsed. To be sure, *L'amour fou* is a touching portrait of the powerful and tempestuous bond between Saint Laurent and Bergé, a bond that lasted close to five decades and resulted in one of the great empires of 20th century fashion. But it is also, alongside David Teboud's two 2002 YSL documentaries, another entry in the hagiography of Saint Laurent, one cannily steered by Bergé as much as by Thoretton. Well-spoken and charming, Bergé still comes off as the punchy entrepreneurial foil to Saint Laurent's dazzling but fragile genius. He can be both hyperbolic

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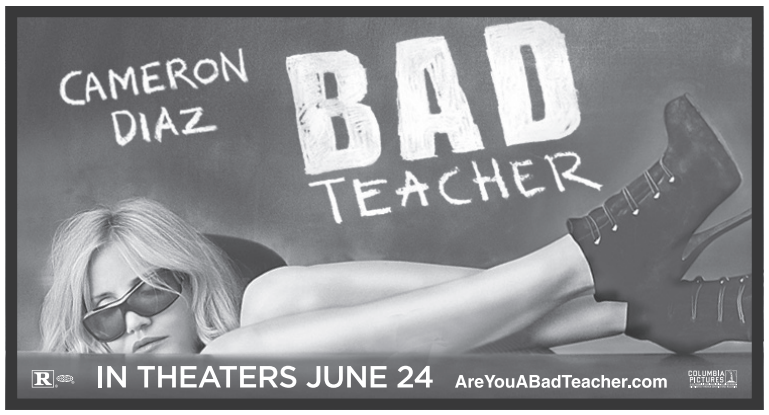
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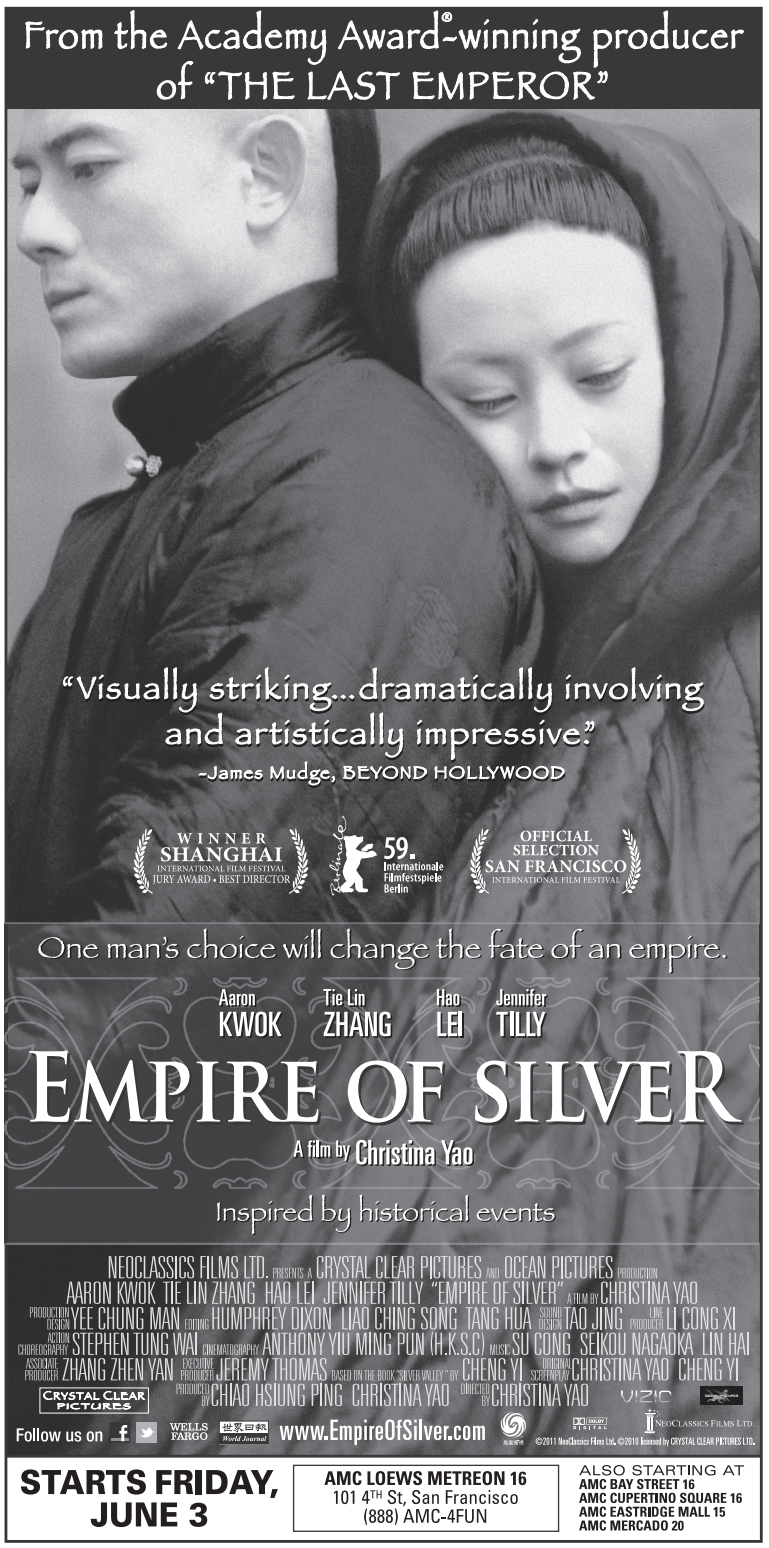
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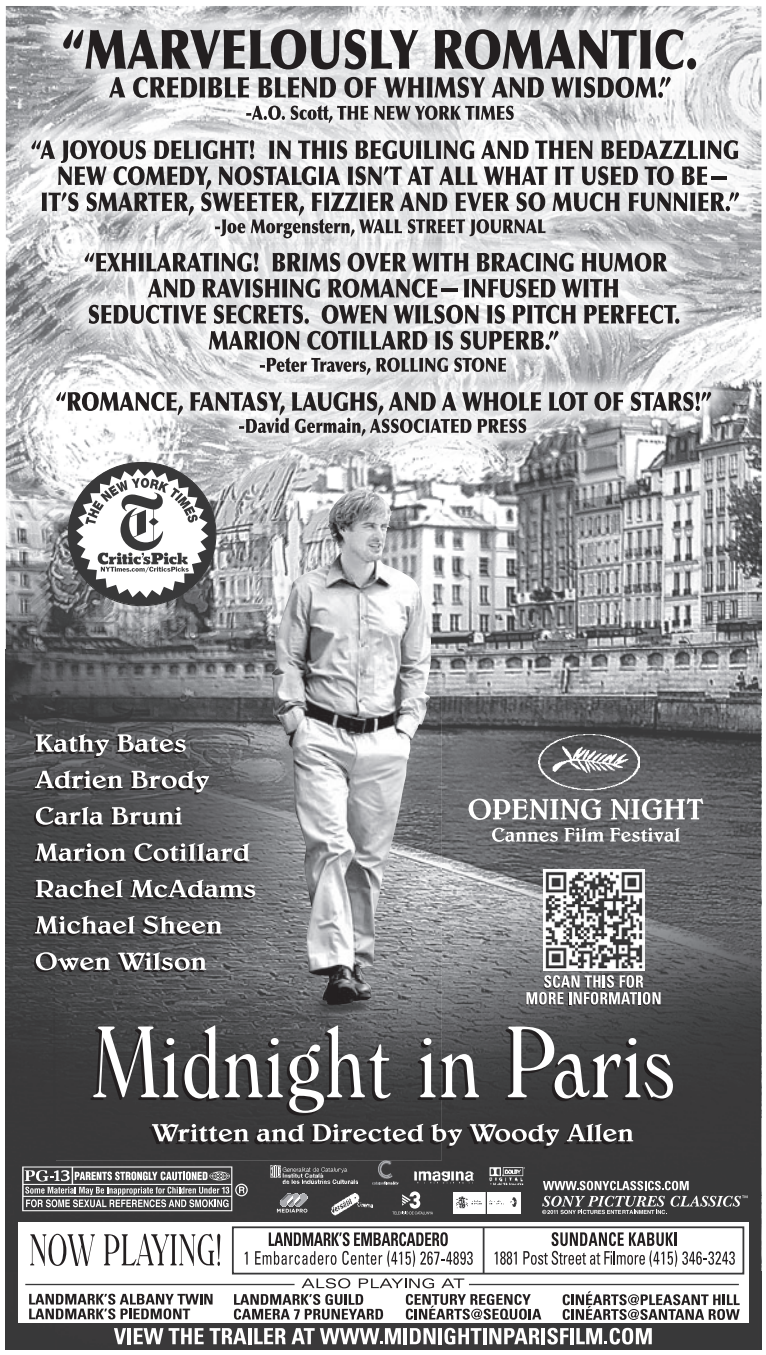
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(praising Saint Laurent's gifts) but also forthcoming (discussing the designer's demons). Former muses Loulou de la Falaise and Betty Catroux are also interviewed, but this is clearly Bergé's show. (1:43) (Sussman)

The Beaver (1:31)

Bill Cunningham New York (1:24)

Bridesmaids For anyone burned out on bad romantic comedies, *Bridesmaids* can teach you how to love again. This film is an answer to those who have lamented the lack of strong female roles in comedy, of good vehicles for *Saturday Night Live* cast members, of an appropriate showcase for Melissa McCarthy. The hilarious but grounded Kristen Wiig stars as Annie, whose best friend Lillian (Maya Rudolph) is getting hitched. Financially and romantically unstable, Annie tries to throw herself into her maid of honor duties — all while competing with the far more refined Helen (Rose Byrne). *Bridesmaids* is one of the best comedies in recent memory, treating its relatable female characters with sympathy. It's also damn funny from start to finish, which is more than can be said for most of the comedies Hollywood continues to churn out. Here's your choice: let *Bridesmaids* work its charm on you, or never allow yourself to complain about an Adam Sandler flick again. (2:04) (Peitzman)

Cave of Forgotten Dreams (1:35)

The Conspirator (2:02)

The Double Hour (1:35) *Smith Rafael.*

Everything Must Go (1:36)

Fast Five (1:41)

The First Grader (1:43) *Smith Rafael.*

Forks Over Knives (1:36)

The Hangover Part II What do you do with a problematic mess like *Hangover Part II*? I was a fan of *The Hangover* (2009), as well as director-cowriter Todd Phillips' 1994 GG Allin doc, *Hated*, so I was rooting for *II*, this time set in the East's Sin City of Bangkok, while simultaneously dreading the inevitable Asian/"ching-chang-chong" jokes. Would this would-be hit sequel be funnier if they packed in more of those? Doubtful. The problem is that most of *II*'s so-called humor, Asian or no, falls completely flat — and any gross-out yuks regarding wicked, wicked Bangkok are fairly old hat at this point, long after *Shocking Asia* (1976) and innumerable episodes of *No Reservations* and other extreme travel offerings. This *Hangover* around, mild-ish dentist Stu (Ed Helms) is heading to the altar with Lauren (*The Real World: San Diego*'s Jamie Chung), with buds Phil (Bradley Cooper) and Doug (Justin Bartha) in tow. Alan (Zach Galifianakis) has completely broken with reality — he's the pity invite who somehow ropes in the gangster wild-card Mr. Chow (Ken Jeong). Blackouts, natch, and not-very-funny high jinks ensue, with Jeong, surprisingly, pulling small sections of *II* out of the crapper. Phillips obviously specializes in men-behaving-badly, but *II*'s most recent character tweaks, turning Phil into an arrogant, delusional creep and Alan into an arrogant, delusional kook, seem beside the point. Because almost none of the jokes work, and that includes the tired jabs at tranny strippers because we all know how supposedly straight white guys get hella grossed out by brown chicks with dicks. Lame. (1:42) (Chun)

Hesher (1:45)

Hobo With a Shotgun *Hobo With a Shotgun* began as a $150 faux-trailer short that got considerable exposure online and off. The resulting long-form debut for director Jason Eisener and scenarist John Davies is doubtless the zenith in Halifax, Nova Scotia-shot retro 'ploitation splatter comedies to date. Which tells you nothing, of course. But it *is* pretty good — not great — insofar as spoofy gross-out nods to yesteryear's exploitation cinema go. Better than *Machete* (2010), a whole lot better than the likes of *Zombie Strippers!* (2008) or 95 percent of what Troma puts out. Grizzled Rutger Hauer stars as the titular character who rides rails into an equally nameless berg nicknamed "Fuck Town" because it's so plagued by drugs 'n' thugz. The hoodlums are led by crime kingpin "The Drake" (Brian Downey) and goon sons (Gregory Smith, Nick Bateman) whose violent perversities are Caligula-licious. With corrupt police force in pocket, they're free to terrorize the populace via acts of degradation and violence pushed over the bad-taste top and then some. When Hauer's hobo rescues a prostitute (Molly Dunsworth) from this clan's clutches, he trips his own mental wire from peaceably detached transient to pawnshop-armed streetsweeper of scum, à la 1980s vintage vigilante cheese. *Hobo With a Shotgun* faithfully apes exploitation conventions, from its lurid widescreen Technicolor hues to a score combining overproduced 1970s funky soundtrack kitsch with '80s direct-to-video synth pulsing. Throughout, Hauer maintains a straight face. Maybe a tad more so than necessary — this movie could have used the wilder streak crazy-coot comedic streak shown by Jeff Bridges in last year's *True Grit* or Kurt Russell in 2007's *Grindhouse*. (1:26) *Lumiere.* (Harvey)

Incendies (2:10)

Into Eternity Danish artist Michael Madsen (no, not *that* Michael Madsen) sneaks into Werner Herzog territory with this rather existential documentary about nuclear waste storage. Though he lacks Herzog's distinctive, delightful style (his narration is way too corny, and his interview subjects lack any discernable quirks), Madsen is onto something here. Ostensibly, his film is an exploration of Finland's Onkalo, an enormous underground facility built to store highly dangerous waste until it is no longer radioactive. Ho-hum, until you realize the facility must remain intact and functional for 100,000 years. How, *Into Eternity* asks, can we plan that far in the future? We can anticipate most natural-disaster scenarios, but what about human intrusion? How can we prevent future civilizations from drilling into the deadly cache, either accidentally or deliberately? How do we warn them? *Should* we warn them? Will humans even be around that far in the future? All we are is dust in the wind? Needless to say, this quiet, stylistically unassuming doc goes way, way deeper than 500 meters below Finland's ancient bedrock. (1:15) *Roxie.* (Eddy)

Kung Fu Panda 2 The affable affirmations of 2008's *Kung Fu Panda* take a back seat to relentlessly elaborate, gag-filled action sequences in this DreamWorks Animation sequel, which ought to satisfy kids but not entertain their parents as much as its predecessor. Po (voiced by Jack Black), the overeating panda and ordained Dragon Warrior of the title, joins forces with a cavalcade of other sparring wildlife to battle Lord Shen (Gary Oldman), a petulant peacock whose arsenal of cannons threatens to overwhelm kung fu. But Shen is also part of Po's hazy past, so the panda's quest to save China is also a quest for self-fulfillment and "inner peace." There's less character development in this installment, though the growing friendship

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between Po and the "hardcore" Tigress (Angelina Jolie) is occasionally touching. The 3-D visuals are rarely more than a gimmick, save for a series of eye-catching flashbacks in the style of cel-shaded animation. (1:30) (Sam Stander)

Meek's Cutoff (1:44)

Midnight in Paris Owen Wilson plays Gil, a self-confessed "Hollywood hack" visiting the City of Light with his conservative future in-laws and crassly materialistic fiancée Inez (Rachel McAdams). A romantic obviously at odds with their selfish pragmatism (somehow he hasn't realized that yet), he's in love with Paris and particularly its fabled artistic past. Walking back to his hotel alone one night, he's beckoned into an antique vehicle and finds himself transported to the 1920s, at every turn meeting the Fitzgeralds, Gertrude Stein (Kathy Bates), Dali (Adrien Brody), etc. He also meets Adriana (Marion Cotillard), a woman alluring enough to be fought over by Hemingway (Corey Stoll) and Picasso (Marcial di Fonzo Bo) — though she fancies aspiring literary novelist Gil. Woody Allen's latest is a pleasant trifle, no more, no less. Its toying with a form of magical escapism from the dreary present recalls *The Purple Rose of Cairo* (1985), albeit without that film's greater structural ingeniousness and considerable heart. None of the actors are at their best, though Cotillard is indeed beguiling and Wilson dithers charmingly as usual. Still — it's pleasant. (1:34) (Harvey)

Pirates of the Caribbean: On Stranger Tides The last time we saw rascally Captain Jack Sparrow (Johnny Depp), he was fighting his most formidable enemy yet: the potentially franchise-ending *Pirates of the Caribbean: At World's End* (2007). The first *Pirates* movie (2003) was a surprise critical success, earning Depp his first-ever Oscar nomination; subsequent entries, though no less moneymaking, suffered from a detectable case of sequel-itis. Overseeing this reboot of sorts is director Rob Marshall (2002's *Chicago*), who keeps the *World's End* notion of sending Jack to find the Fountain of Youth, but adds in a raft of new faces, including *Deadwood*'s Ian McShane (as Blackbeard) and lady pirate Penélope Cruz. The story is predictably over-the-top, with the expected supernatural elements mingling with sparring both sword-driven and verbal — as well as an underlying theme about faith that's nowhere near as fun as the film's lesser motifs (revenge, for one). It's basically a big swirl of silly swashbuckling, nothing more or less. And speaking of Depp, the fact that the oft-ridiculous Sparrow is still an amusing character can only be chalked up to the actor's own brand of untouchable cool. If it was anyone else, Sparrow'd be in Austin Powers territory by now. (2:05) (Eddy)

Potiche (1:43)

Queen to Play (1:36) *Smith Rafael.*

Rio (1:32)

Something Borrowed (1:53)

13 Assassins *13 Assassins* is clearly destined to be prolific director Takashi Miike's greatest success outside Japan yet. It's another departure for the multi-genre-conquering Miike, doubtless one of the most conventional movies he's made in theme and execution. That's key to its appeal — rigorously traditional, taking its sweet time getting to samurai action that is pointedly not heightened by wire work or CGI, it arrives at the kind of slam-dunk prolonged battle climax that only a measured buildup can let you properly appreciate. In the 1840s, samurai are in decline but feudalism is still hale. It's a time of peace, though not for the unfortunates who live under regional tyrant Lord Naritsugu (Goro Inagaki), a li'l Nippon Caligula who taxes and oppresses his people to the point of starvation. Alas, the current Shogun is his sibling, and plans to make little bro his chief adviser — so a concerned Shogun official secretly hires veteran samurai Shinzaemon (Koji Yakusho) to assassinate the Lord. Fully an hour is spent on our hero doing "assembling the team" stuff, recruiting other unemployed, retired, or wannabe samurai. When the protagonists finally commence their mission, their target is already aware he's being pursued, and he's surrounded by some 200 soldiers by the time Miike arrives at the film's sustained, spectacular climax: a small village which Shinzaemon and co. have turned into a giant boobytrap so that 13 men can divide and destroy an ogre-guarding army. A major reason why mainstream Hollywood fantasy and straight action movies have gotten so depressingly interchangeable is that digital FX and stunt work can (and does) visualize any stupid idea — heroes who get thrown 200 feet into walls by monsters then getting up to fight some more, etc. *13 Assassins* is thrilling because its action, while sporting against-the-odds ingeniousness and sheer luck by our heroes as in any trad genre film, is still vividly, bloodily, credibly physical. (2:06) (Harvey)

Thor When it comes to superhero movies, I'm not easily impressed. Couple that with my complete disinterest in the character of Thor, and I didn't go into his big-screen debut with any level of excitement. Turns out Kenneth Branagh's *Thor* is a genre standout — the best I've seen since 2008's *Iron Man*. For those who don't know the mythology, the film follows Thor (Chris Hemsworth) as he's exiled from the realm of Asgard to Earth. Once there, he must reclaim his mighty hammer — along with his powers — in order to save the world and win the heart of astrophysicist Jane Foster (Natalie Portman). Hemsworth is perfectly cast as the titular hero: he's adept at bringing charm to a larger-than-life god. The script is a huge help, striking the ideal balance between action, drama, and humor. That's right, *Thor* is seriously funny. On top of that, the effects are sensational. Sure, the 3D is once again unnecessary, but it's admittedly kind of fun when you're zooming through space. (2:03) (Peitzman)

The Topp Twins: Untouchable Girls (1:24)

Water for Elephants (2:00)

Win Win (1:46) SFBG

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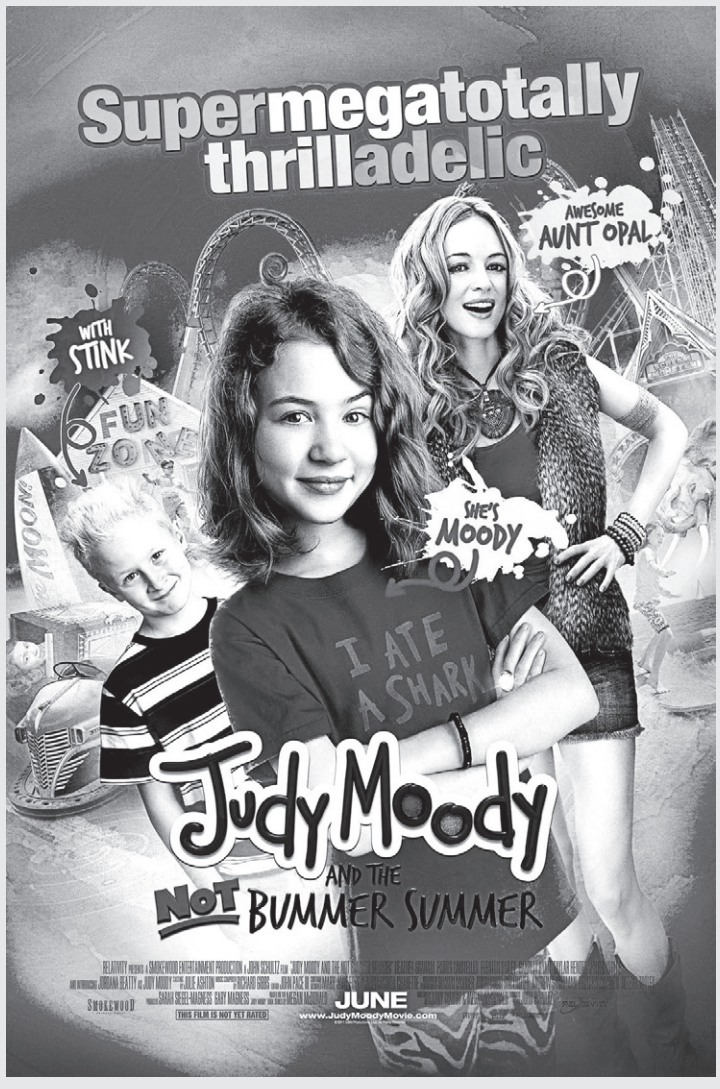


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		SARAH JAROSZ THE CROOKED JADES MEGAN KEELY Slim's	ROUGH WATERS Hemlock DIRTY BOOTS THE ASTRAL FORCE KELLY MCFARLING Elbo Room

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Deadline for entries is June 7, 2011.
Passes/grand prizes are limited and available while supplies last. Limit one entry per person/household. Winners picked by random drawing of all entries received by deadline and notified by mail. Late and duplicate entries will be disqualified.

This film is rated R. Run-of-engagement passes received through this promotion do not guarantee admission to the theatre. Seating is on a first come first served basis. Theatre is open to paying customers. Not responsible for lost; delayed or misdirected entries. No purchase necessary. NO PHONE CALLS!

OPENS IN THEATRES ON FRIDAY, JUNE 10

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rep clock

Schedules are for Wed/1–Tues/7 except where noted. Director and year are given when available. Double and triple features are marked with a •. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. $8-10. "Mission Eye and Ear," new film/video and music collaborations by Paul Clipson and Darren Johnston, Kerry Laitala and Aaron Novik, and Konrad Steiner and Matt Ingalls, Fri, 8.

BALBOA 3620 Balboa, SF; www.balboamovies.com. $20. "Opera, Ballet, and Shakespeare in Cinema:" **Aida**, performed by Maggio Musicale Fiorentino, Wed, 7:30; **Romeo and Juliet**, performed at the Globe Theater, Sat-Sun, 10am.

BRIDGE 3010 Geary, SF: www.peacheschrist.com. $17. "Midnight Mass:" **Sleepaway Camp** (Hiltzik, 1982), Sat, midnight.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. Regular programming $7.50-10. "The Castro Remembers Elizabeth Taylor (1932-2011):" **•Who's Afraid of Virginia Woolf?** (Nichols, 1966), Wed, 2:15, 7, and **Boom!** (Losey, 1968), Wed, 4:40, 9:25. "Sidney Lumet (1924-2011):" **•Network** (1976), Thurs, 2:45, 7, and **12 Angry Men** (1957), Thurs, 5, 9:15. "Midnites for Maniacs: Debutantes Triple Feature:" **•Cruel Intentions** (Kumble, 1999), Fri, 7:20; **The Virgin Suicides** (Coppola, 1999), Fri, 9:30; **Buffalo 66** (Gallo, 1998), Fri, 11:45. All three films, $12. "70mm Festival:" **It's a Mad Mad Mad Mad World** (Kramer, 1963), Sat-Sun, call for times; **Play Time** (Tati, 1967), Mon-Tues, call for times.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. $10.25. **The Double Hour** (Capotondi, 2010), call for dates and times. **The First Grader** (Chadwick, 2010), call for dates and times. **Queen to Play** (Bottaro, 2009), call for dates and times. **La Traviata**, performed by the Royal Opera House London, Thurs, 7; Sun, 1. This event, $18.

FOUR STAR 2200 Clement, SF; www.lntsf.com. $10. "Asian Movie Madness: Jet Li Now and Then" **•The Warlords** (Chan and Wai, 2007), and **The Shaolin Temple** (Zhang, 1982), Thurs, call for times.

LUMIERE 1572 California, SF; www.contractorsroutine.com. $8-10.50. **Contractor's Routine** (Tsapayev, 2010), June 3-9, 7.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. $5.50-9.50. Programming resumes June 10.



Cue the Sneaker Pimps: *Cruel Intentions* (1999) plays the Castro Fri/3.

RED VIC 1727 Haight, SF; (415) 668-3994; www.redvicmoviehouse.com. $6-10. **Kill the Irishman** (Hensleigh, 2011), Wed, 2, 7:15, 9:30. **Paperback Dreams** (Beckstead, 2008), Thurs, 7:30. **Repo Man** (Cox, 1984), Fri-Sat, 7:15, 9:15 (also Sat, 2, 4). **The Great Muppet Caper** (Henson, 1981), Sun-Mon, 7:15, 9:20 (also Sun, 2, 4). **Wayne's World** (Spheeris, 1992), June 7-8, 7:15, 9:20 (also June 8, 2).

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. $5-9.75. "Another Hole in the Head Film Festival," June 2-16. Horror, sci-fi, and fantasy films; visit www.sfindie.com for complete schedule.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. $6-8. **Mamma Roma** (Pasolini, 1962), Thurs and Sat, 7:30; Sun, 2. SFBG

first run venues

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.lntsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Centre Mission between Fourth and Fifth sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980.

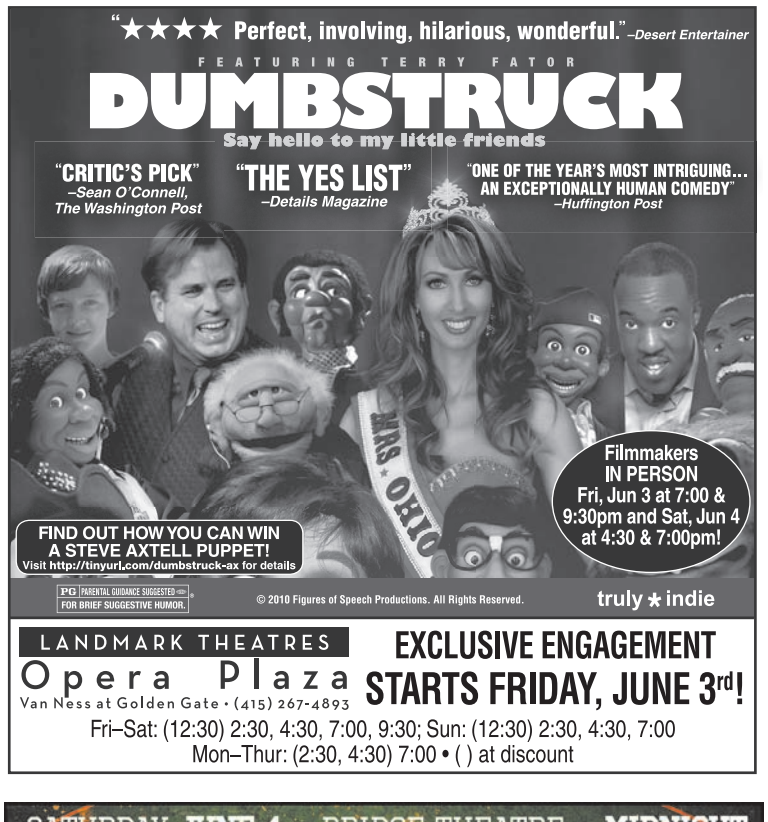
Cerrito 10070 San Pablo, El Cerrito. (510) 972-9102.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

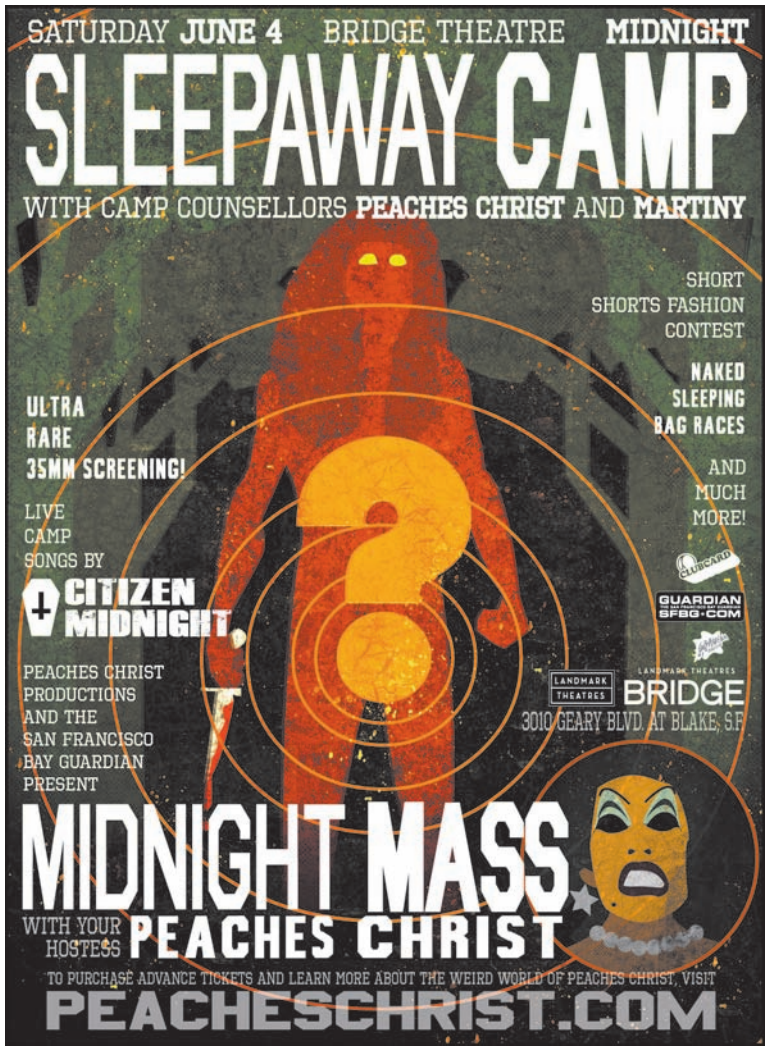
Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. SFBG



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ABANDONMENT OF FICTITIOUS BUSINESS NAME STATEMENT The registrant listed below have abandoned the use of the fictitious business name **DSF Enterprise**, 837 Faxon Ave San Francisco, CA 94112. The fictitious business name was filed in the County of San Francisco under File# A-029336-00 on: 9/27/2006. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): Dominic Favetti 837 Faxon Ave San Francisco, CA 94112. This business was conducted by an individual. Signed Dominic Favetti. Dated: 5/17/11, Mariedyne L. Argente, Deputy County Clerk. **#113367. May 25, June 1, 8 and 15, 2011**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-11-547731. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Jason L. Weissman for change of name. TO ALL INTERESTED PERSONS: Petitioner **Jason L. Weissman** filed a petition with this court for a decree changing names as follows: Present Name: Jason Lee Weissman Proposed Name: **Kagan David MacTane** . THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: July 12, 2011. Time: 9:00 AM room - 514. Signed by Ellen Chaitin, Presiding Judge on May 10, 2011. Endorsed Filed San Francisco County Superior Court on May 10, 2011 by Dennis Toyama, Deputy Clerk. **Publication dates: May 18, 25, June 1 and 8, 2011. L#113364**

PUBLIC NOTICE NOTICE IS HEREBY GIVEN BY FOLEY & LARDNER LLP (THE "FIRM") TO THE PUBLIC THAT A POLICY ON LEGAL PRACTICE RECORDS MANAGEMENT WAS ADOPTED BY THE FIRM TO ADDRESS THE RETENTION AND FINAL DISPOSITION OF RECORDS. IF YOU ARE, OR PREVIOUSLY WERE, A CLIENT OF THE FIRM, AND BELIEVE WE HAVE RECORDS WITH REGARD TO CLOSED MATTERS, YOU MUST SUBMIT A WRITTEN REQUEST TO THE FIRM IF YOU WISH TO HAVE RECORDS RETURNED TO YOU. NOTE THAT RECORDS WILL BE RETURNED AT YOUR EXPENSE. OTHERWISE, ANY SUCH RECORDS MAY BE DISCARDED IN ACCORDANCE WITH OUR POLICY (GENERALLY TEN YEARS FROM THE CONCLUSION OF THE MATTER). PLEASE SUBMIT ANY REQUEST EITHER VIA US MAIL TO: ATTN RECORDS MANAGEMENT, FOLEY & LARDNER LLP, 777 E. WISCONSIN AVE, MILWAUKEE, WI 53202 OR FACSIMILE TO (414) 297-4900 OR EMAIL TO RECORDSRETENTION@FOLEY.COM. INCLUDE IN YOUR REQUEST THE NAME(S) OF THE CLIENT, THE NAME(S) OF THE MATTER(S), THE CLIENT MATTER NUMBERS (IF KNOWN), AND THE NAME, STREET ADDRESS, E-MAIL ADDRESS, AND PHONE NUMBER OF THE RECEIVING PARTY. ANY INQUIRIES REGARDING THIS POLICY MAY BE ADDRESSED TO: RECORDS MANAGEMENT OR TO THE ATTORNEY PRIMARILY RESPONSIBLE FOR THE REPRESENTATION OF THESE MATTERS. UNLESS NOTIFIED TO THE CONTRARY BY AUGUST 1, 2011, FOLEY & LARDNER LLP PLANS TO PROCEED WITH THE DESTRUCTION OF THE RECORDS IN ACCORDANCE WITH ITS POLICIES.

SUMMONS CASE NUMBER: CGC-11-508499, NOTICE TO DEFENDANT: **Margaret Haig, her testate and intestate successors, and all persons claiming by, through, or under her; Arthur Meizels, his testate and intestate successors, and all persons claiming by, through or under him; Mollie Meizel, her testate and intestate successors, and all persons claiming by, through, or under her; all persons unknown, claiming any legal or equitable right, title, estate, lien, or interest in the property described in the complaint adverse to Plaintiffís title, or any cloud upon Plaintiffís title thereto; and Does 1-20, inclusive** YOU ARE BEING SUED BY PLAINTIFF: **Faustina Pedroza** You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), The California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association. The name and address of this court is: **Superior Court of California, County of San Francisco, 400 McAllister Street, San Francisco, CA 94102** The name, address, and telephone number of plaintiffís attorney, or plaintiff without an attorney, is: **Shannon B. Jones, Shannon B. Jones Law group 300 Diablo Rd, Danville, CA 94526 (925) 837-2317** Date: February 23, 2011. Clerk of the Court, Clerk, by P Natt, Deputy. **Publishing dates: June 1, 8, 15 and 22, 2011. L#113376**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0335355-00 The following person is doing business as **Bear Coast Gardening and Landscaping**, 973 Brussels St San Francisco, CA 94134. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/2/11. Signed Anthony J. Yong. This statement was filed by Mariedyne L. Argente on May 3, 2011. **#113371. June 1, 8, 15 and 22, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0335561-00 The following person is doing business as **Chinese Culture Center of San Francisco**, 750 Kearny St San Francisco, CA 94108. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 10/15/1965. Signed Gin Ho. This statement was filed by Mariedyne L. Argente on May 11, 2011. **#113361. May 18, 25, June 1 and 8, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0335566-00 The following person is doing business as **Circa**, 2001 Chestnut St San Francisco, CA 94123. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 9/10/09. Signed Guri Walia. This statement was filed by Alan Wong on May 11, 2011. **#113366. May 25, June 1, 8 and 15, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0335567-00 The following person is doing business as **SH Insurance Services**, 85 University St San Francisco, CA 94134. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/12/11. Signed Shawn Huynh. This statement was filed by Maribel Jaldon on May 12, 2011. **#113362. May 18, 25, June 1 and 8, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0335579-00 The following person is doing business as **Superior Viaduct**, 556 Vallejo St San Francisco, CA 94133. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/11/11. Signed Steven Wascovich. This statement was filed by Mariedyne L. Argente on May 12, 2011. **#113372. June 1, 8, 15 and 22, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0335622-00 The following person is doing business as **Superior Connection Solutions**, 1544 California St #214 San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/13/11. Signed Andrew Contreras. This statement was filed by Alan Wong on May 13, 2011. **#113363. May 18, 25, June 1 and 8, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0335655-00 The following person is doing business as **Life, Death and Fog Books**, 968 Central Ave San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/15/11. Signed Ronald C. Tierney. This statement was filed by Maribel Jaldon on May 16, 2011. **#113369. May 25, June 1, 8 and 15, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0335697-00 The following person is doing business as **Sklar Guitars**, 3212 26th St San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/1/10. Signed Schuyler Dean. This statement was filed by Maribel Jaldon on May 17, 2011. **#113370. May 25, June 1, 8 and 15, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0335817-00 The following person is doing business as **N2mint Sports Clothing Company**, 213 Thrift St San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/23/11. Signed Daniel T. Knight. This statement was filed by Jennifer Wong on May 23, 2011. **#113375. June 1, 8, 15 and 22, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0335836-00 The following person is doing business as **1. Climb, 2. Climb Real Estate, 3. Climb Real Estate Group**, 251 Rhode Island Ste 105 San Francisco, CA 94103. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Tiffany Combs. This statement was filed by Alan Wong on May 23, 2011. **#113374. June 1, 8, 15 and 22, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0335855-00 The following person is doing business as **Special Stockings**, 605 San Bruno Ave San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/24/11. Signed Loren Swanson. This statement was filed by Maribel Jaldon on May 24, 2011. **#113373. June 1, 8, 15 and 22, 2011**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES Date of Filing Application: **May 2, 2011**. To Whom It May Concern: The name of the applicant is: **Target Corporation**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 101 4th St San Francisco, CA 94103-3003. Type of License Applied for: **20 - OFF-SALE BEER AND WINE. Publication dates: May 18, 25 and June 1, 2011 L#113365**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-11-547738. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Janice M. and Frank J. Gigliuto for change of name. TO ALL INTERESTED PERSONS: Petitioner **Janice M. and Frank J. Gigliuto** filed a petition with this court for a decree changing names as follows: Present Name: Joseph Luis Penland, Jr. Proposed Name: **Joseph Luis Collins**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: July 19, 2011. Time: 9:00 AM room - 514. Signed by Ellen Chaitin, Presiding Judge on May 13, 2011. Endorsed Filed San Francisco County Superior Court on May 13, 2011 by Param Natt, Deputy Clerk. **Publication dates: May 25, June 1, 8 and 15, 2011. L#113368**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0335911-00 The following person is doing business as **MICHELE OROSCO CONSULTING**, 2642 Gough Street # 306, San Francisco, CA 94123. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Michele Bonetti. This statement was filed by Maribel Jaldon on May 26th, 2011. **#35321. June1st, June 8th, June 15, June 22nd, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0335692-00The following person is doing business as **CHEF KEVIN'S GOURMET CATERING**, 110 Hunters Point Shipyard, San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 05/15/2011. Signed Kevin Tucket. This statement was filed by Alan Wong May 17th,2011. **#35322. June1st, June 8th, June 15th and June 22nd, 2011.**

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› women seeking men

SEEKING A FRIEND
Hispanic American lady, 64, attractive, educated and stable seeking Irisih Catholic gentleman, 75+, with education, for friendship. ☎861416

SPRING FEVER IS HERE!
SWF, 55+, petite, brown hair, big, brown eyes, would like to meet a nice, handsome man. I'm into music, metaphysics, big smiles and spiritual values. Non-smokers, please. ☎298476

SEEKS THE RIGHT ONE!
SWF, 50s, very caring, compassionate, classy, feminine, seeks nice gentleman, 49-59, to share dancing, traveling, long walks, the beach and more! possible LTR. ☎331622

YOU WON'T BE SORRY!
SF, I'm in my 40s, I'm described as friendly, captivating, motivated, feminine, works hard, seeks like-minded, nice gentleman, 40s-50s for possible LTR. Interests include: dancing, traveling, exercise and more. ☎331628

READY TO TAKE A CHANCE!
Ambitious woman, 50s, honest, goal-oriented, bright, hard-working, motivated, seeks similar gentleman, 50s, for dating leading to possible LTR. Please no games! ☎331630

TENNIS ANYONE?
Feminine woman, 50s, very friendly, honest, caring seeks single male, 50s, who's interested in tennis, camping, dancing the night away, beautiful beaches, experiencing new adventures and more! I'm seeking a sincere long-term relationship. ☎331632

ISO GENUINE PERSON
Fun-loving, smart, down-to-earth woman looking to meet a friend in Alameda and Contra Costa Counties. Let's get to know each other and enjoy life. Looking for someone in 45-60 age range, non-smoker; a genuine person, with good heart, who is honest. ☎331680

NATIVE AMERICAN ISO SAME
Native American woman, 55+, with quirky sense of humor, seeks Native American man, 36+, honest, caring, devoted, willing to laugh sometimes, for long-term relationship. ☎331681

GOOD TIMES TOGETHER
Friendly mature female, compassionate, has good values, likes music, dancing, dining out. Seeking a SM, 70+, for friendship and companionship. ☎332829

LET'S LAUGH TOGETHER!
Adorable SF, 40s, enjoys coffee shops, dining out, traveling. Seeking similar male, 40s to 50s, for friendship first leading to possible LTR. ☎332833

STERN BLACK NUNS
Sisters of the order of St. Dominadora. Seeks submissive repair man as boy toys, cross-dressers can work in drag. Surrender to a higher Female Power. ☎809149

DOMINANT ATTITUDE
Full-figured black lady with huge butt, in wheelchair, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. ☎851838

EXOTIC, EROTIC LATINA
Sexy Latin woman, blonde, busty, long legs, former dancer from New Orleans, would like to meet open-minded gentlemen who are interested in intimate companionship and good times. If you are serious-minded and on the same page, get in touch with me. ☎332832

SEEKS ONE SPECIAL GUY
Attractive female, 47, 5'6", N/S, dark skinned Puerto rican roots, down-to-earth, does missionary work, likes bowling, dancing, cooking, jazz, dominoes, seeks WM, 53-67, N/S, for possible LTR. I believe we are living in the last days. ☎336995

LET'S GET TOGETHER
Very caring, mischievous and personal single woman in the Petaluma area looking for a single man with similar interests, 40-60. I enjoy music, camping, shopping, dining out, walking, exercise and much more. ☎332976

CARING & COMPASSIONATE
SF, 50s, honest, healthy, motivated and hardworking. Interests: music, camping, dancing, traveling, hiking, walks, the beach, and coffee shops. Looking for a man 40-70 for friendship, dating or possible LTR. ☎332978

SEEKING MY BASHERT
Attractive, articulate, financially independent, observant DJF, 65, with open heart seeks same qualities in available, single/divorced/widowed Jewish man. ☎336110

LOVE IN THE AFTERNOON
WF, 43, professional single Mom, few tattoos, loving, caring, spontaneous, romantic, likes art, music, walks, good food, bookstores. Seeking old fashioned gentleman, prefers tall, 43-55, who's independent, healthy self-esteem, good hygeine, outgoing, sociable, for friendship, romance, adventures, leading monogamous relationship. ☎336284

LOOKING FOR A SPRING THING
Classy woman, 5'3", average build, blonde hair, hazel eyes, N/S, very smart and business-oriented, into biotech, biophysics and architecture. Looking for similar brainiac male, 40-60, for friendship first leading to possible LTR

YOU FOUND ME!
SF, 40s, feminine, artistic, health-minded, enjoys music, the outdoors, the beach, dining out and trying new foods, hiking. Seeking similar male, for dating and maybe more. ☎332834

EUROPEAN WOMAN
SF, 50s, N/S, tri-lingual, classy, healthy, personable, I like to grow orchids, sailing, boating, traveling, long drives, the beach. Seeking a similar male, 40-59, for friendship leading to possible LTR. ☎332835

LET'S MEET
SF, 40s, adaptable, ambitious, friendly, caring, honest, feminine, optimistic, hard-working and compassionate. Enjoys music, dancing, traveling, reading, hiking, long drives and more. Seeking SM, 40-59, for possible LTR. ☎332973

THE ONE FOR ME?
SF, 40s, very friendly, outgoing, caring, intelligent with good values. Enjoys shopping, dancing, long drives, reading, the beach, biking, and more. Looking for man, 40-59, for long-term relationship. ☎332975

. SF Bay area. ☎337699

› men seeking women

YOU FOUND ME!
Caring SWM, 40s, 5'8", 140lbs, N/S, with mild case cerebral palsy, seeks single female in her 30s, to share outdoor activities, dining out, long walks, running. I have run two half-marathons. Friendship first leading to possible LTR. ☎331626

VINTAGE EYEGLASSES
Attractive SWM, 56, has a fetish for single, never-married, non-smoking women who wear vintage eyeglasses, super winged jeweled cat eyed, similar to those from the late 60s-early 70s, or spectacles. ☎333345

LET'S HAVE FUN
SM, 32, Filipino, smoker, 5'7", 160lbs, seeks woman, 19-40, to have fun and maybe more. ☎338781

VERY CLASSY GUY
Well-educated, secure, stable PM, recently retired, down-to-earth, likes reading, flying, tennis, playing music, more. Would like to meet a very classy lady, 37-56, who has the same qualities, for lasting relationship. ☎331440

LET'S HAVE FUN TODAY!
Friendly SWM, honest, healthy, motivated, kind, seeks similar woman, 40-59, to share outdoor activities, hiking, biking, photography, friendship first, maybe LTR. ☎331623

SEEKING POSSIBLE LTR
SWM, 20s, very hard-working, easygoing, clean-cut, good values, flexible, ISO easygoing female in her 20s, to go dating, long drives, having fun outdoors, camping and more. ☎331624

SEARCH NO FURTHER!
Sincere SWM, 40s, seeks SF (Caucasian only), 22-39, to share traveling, long walks, biking, outdoor fun, togetherness, beaches, for friendship maybe more. ☎331627

BOYISHLY CHARMING
Caring gentleman, in my 60s, seeks a nice, healthy woman, 50s-60s, to share outdoor activities, walks, dining out, skiing, traveling together, outdoor adventures, museums. Friendship first leading to possible LTR. ☎331629

LET'S GO OUT AND HAVE FUN!
Ambitious single man, 50s, motivated, intelligent, seeks similar woman, 40-60, for dating leading to possible LTR. ☎332828

CIRCLE THIS AD
SWM, 50s, very caring, healthy, honest, ISO nice woman, 50-59, to enjoy outdoor activities, long walks, traveling, exercise, leading to possible LTR. ☎332831

SANTA ROSA AREA
SM, 40s, optimistic, health-minded, artistic and compassionate. Interests include music, traveling, reading, kayaking, museums, exercising, the beach, and biking. Seeking SF in her 30s for casual dating. ☎332974

LET'S MEET SOON!
Tall, mature W/M to share companionship with slender, 5'8"+ fun, outgoing 30-60--year-old female, possible LTR. Shared intimacy, health, fitness, music, dancing and hiking. ☎334348

LET'S MEET SOON!
I am a very good-looking, 26-year-old fun loving male. I live in SF. I work as a software programmer. I would like to date women between 20-40. I like sports, music and other outdoor activities. ☎335231

TIRED OF SOAP OPERAS?
Want your own fantasy man? good-looking DWM, 46, seeks female, 55+, for fun and new adventures. ☎334056

LIFE IS AN ADVENTURE
Adventurous SWM, 50, tall, dark hair, handsome, intelligent with green eyes, outdoorsman with a romantic side looking for single woman to enjoy all that life has to offer and enlighten our horizons together. I love the outdoors and travel (beach, mountains, etc.) lets have some fun! Sausalito. ☎334401

LET'S MEET AND TALK
SHM, 21, would like to meet a female, 19-28, for friendship possibly leading to more if we hit it off! ☎334467

SEEKS ONE SPECIAL LADY
WM, 54, monogamous, hiker, ballroom dance, writer, singer, graduate degree, no church, giver, prolonged kissing, meditation, kind thoughts-words-actions, with 9-year--old son. Walnut Creek. ☎334892

ISO GOOD WOMAN
SBPM, 58, 5'10", 180lbs, looking for a good, caring, honest, attractive, romantic, career-minded woman, 48+, to share cuddling and quality time. Sometimes cool, sometimes cute, always adventurous. ☎336749

ATHLETIC YOUNG GUY
SWM, 20, smoker, 6'2", 200lbs, blond/blue, seeks WF, 18-22, to hang out, chill, friendship and more. ☎338205

SEEKS SF W/NICE PERSONALITY
Kind-hearted 43-year-old man seeks woman for friendship, possibly leading to LTR. Prefer 25-40 years-old, but physical appearance, weight is unimportant. Personality is. ☎338860

LET'S ENJOY LIFE!
Single professional, 47, enjoys outdoors, working out, dancing, and traveling taking time to enjoy life and have fun. I look for the good in others and try to make a positive difference. Seeks woman, with same interests, being spontaneous, healthy and fit, loves to travel and has good SOH. ☎336765

SEEKS A KIND WOMAN
DWM, 52, brown hair, brown eyes, single dad, has one young daughter, seeks a SF, who would be my best friend to share time with me and my daughter, go to family events, museums, parks, leading to a serious relationship. ☎336412

SEEKING MISS RIGHT
Good-looking SM, 21, I'm a Marine and I'm looking for a nice woman that is fun, has alot of energy to enjoy fun together, maybe possible LTR. ☎336939

› men seeking men

BI MALE SEEKS SAME
Bi married male, 45, health conscious, well built, seeks same, 30-50 for intimacy, passion and fun. ☎322889

>three's company

SHARE HER I'M HUGE!
Endowed, 10+, nicknamed "Eveready", experienced swinger. Strictly straight male, fulfills couples fantasies. I'm 53, 5'11", 165lbs, Caucasian, black hair, discreet, reliable, non-pushy. Large BBW women encouraged. Host or travel. Flexible schedule. Female must leave first mesage in my box. No single males. ☎337120

› tv/ts

LET'S HOOK UP!
Latin male, 43, 5'11", N/S, light-drinker, seeking a TV or TS, 30-40, for friendship and companionship or having fun. Race not important. ☎335082

› friends/activities

SCRABLE PARTNER NEEDED
"Do you love to play Scrabble?" I do. I really could care less what you look like but intelligence and wit counts in my book. SWF, 53, N/S seeks male partner for Scrabble games. . ☎337056

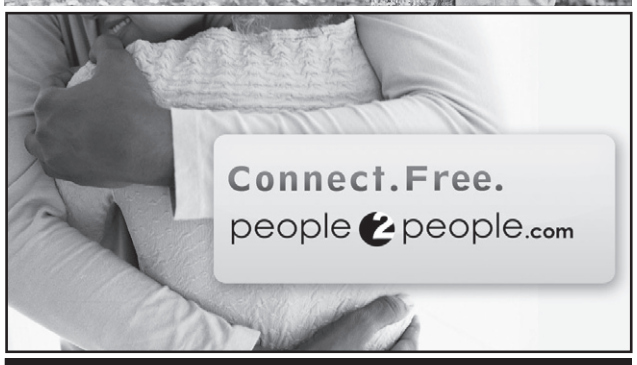
› kinksters

ISO ENDOWED BM, 18+
Looking for a kinky BM, 18+, 6'+, very adventurous, who loves dancing. I'm 26 and looking to share some fantastic times. ☎333986

EROTIC COMPUTER
Female dominant, BBW, computer virgin, in wheelchair, seeks sci-fi geek, techno angel and submissive computer teacher, 21-60, for adult computer entertainment and programming. ☎802472

SEEKS ANOTHER WOMAN...
to play with toys and having some hot fun! SHF, 41, N/S, seeks HF, 25-50, smoker. ☎337883





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psychic dream astrology

JUNE 1-7

ARIES

March 21-April 19
Jealousy and possessiveness spread bad vibes like butter on toast. There is no good reason to bind someone to you, Aries. Invest in bonds that are flexible and rooted in trust and don't react to your anxieties.

TAURUS

April 20-May 20
As you move through deep emotional terrain, the best you can do is leave the past behind you. Avoid self-fulfilling prophecies and be open to potential. Today is a new day — be interested in what it has to offer.

GEMINI

May 21-June 21
Looking for the way you can keep face or be the biggest, baddest fish in the pond will leave you feeling frustrated and crappy. Devote yourself to bringing your best foot forward instead of proving yourself this week.

CANCER

June 22-July 22
If you loose sight of what you want and only focus on how you or others are "supposed" to act, you'll end up feeding into the very problems you want to avoid. Set clearer goals that are untainted by stubborn emotions, Cancer.

LEO

July 23-Aug. 22
When you don't have the answers and you're feeling impatient, your best course of action is to sprinkle a little *nice* on everything you do. Focus on best-case scenarios and motivate yourself with kindness this week.

VIRGO

Aug. 23-Sept. 22
Create a life that is rich with play, sustainable, and that feels true to you. You have a responsibility to yourself to enjoy as much of life as you can as you toil through the hard stuff. Are you living up to it?

You're at the end of a cycle of development, and it bears mentioning that you cannot turn back time. Find pleasure in your life now. Change is coming.

LIBRA

Sept. 23-Oct. 22
You may want to rush away from or toward something, but it is right here in the now that your work is to be done. Support your present. It may be uncomfortable, but will ensure clean beginnings in the not-so-distant future.

SCORPIO

Oct. 23-Nov. 21
You're at the end of a cycle of development and it bears mentioning that you cannot turn back time. Find pleasure in your life now and don't cling to the bringers of that joy. Change is coming, Scorpio.

SAGITTARIUS

Nov. 22-Dec. 21
They say that when one door closes another opens. Make it your personal mission to find out if this is true this week. Now is not the time for compromises. It's the time for making your dreams come true.

CAPRICORN

Dec. 22-Jan. 19
Fear of loss is reasonable because loss brings pain, and pain sucks. Then again, it's irrational because you end up going through the pain before there's an actual problem. Confront your fears so you can move beyond them, Cap.

AQUARIUS

Jan. 20-Feb. 18
There is no avoiding the inevitable — it's change or be changed, pal. Step up and be the person you want to be, even if that means breaking some deep, old habits. Be honest with yourself this week.

PISCES

Feb. 19-March 20
Learn from your past as you stand on the edge of creating something new and wonderful for your life, Pisces. Look inside yourself for answers — as pushes from the outside will run you off course. SFBG

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 16 years. Check out her Web site at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

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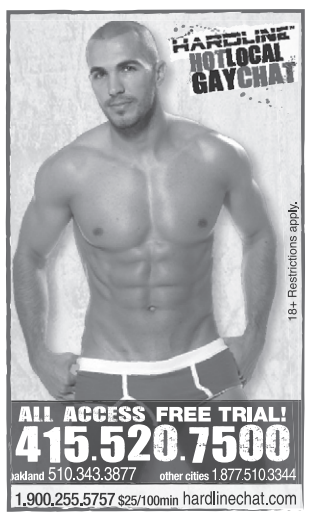
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